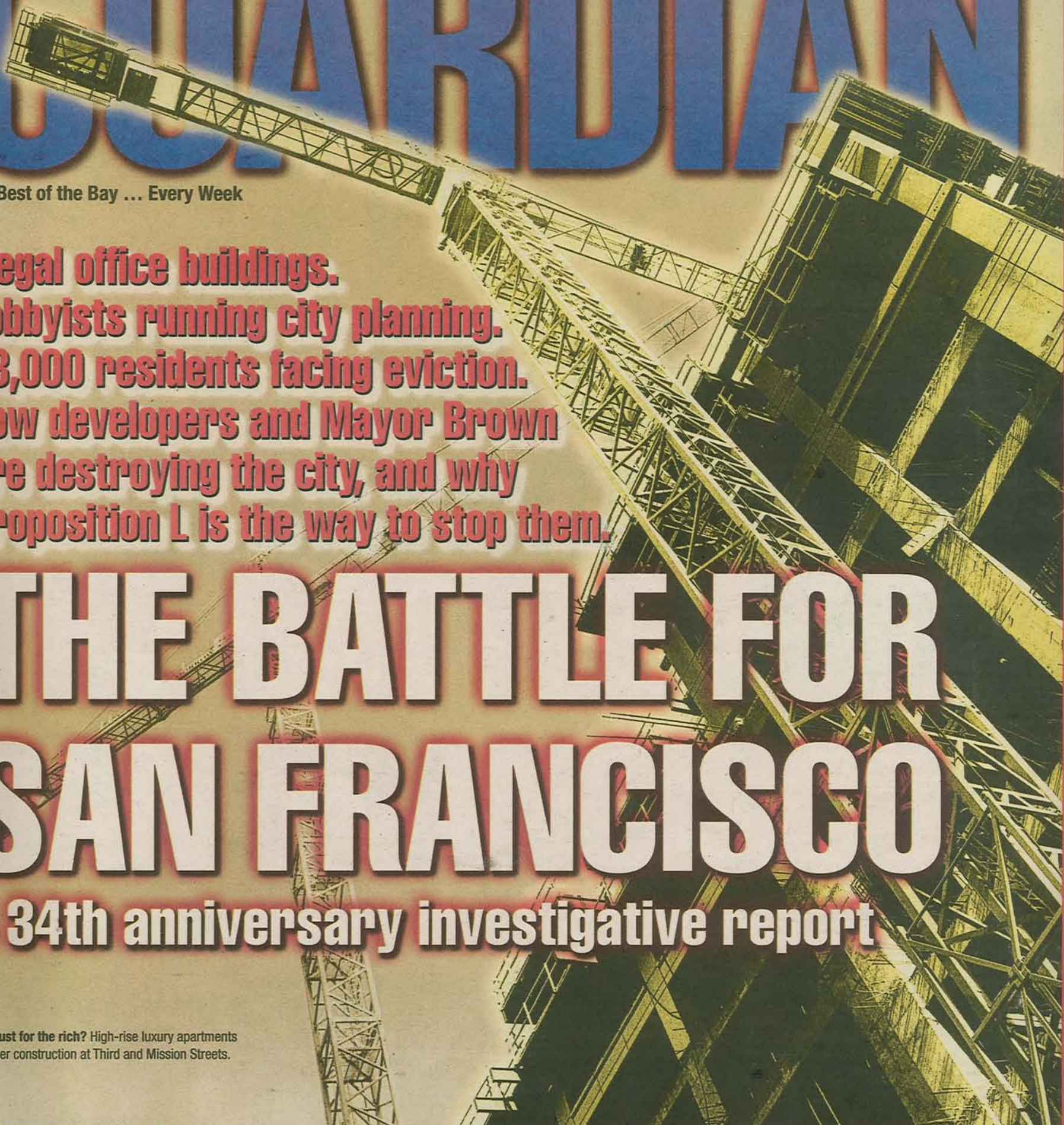


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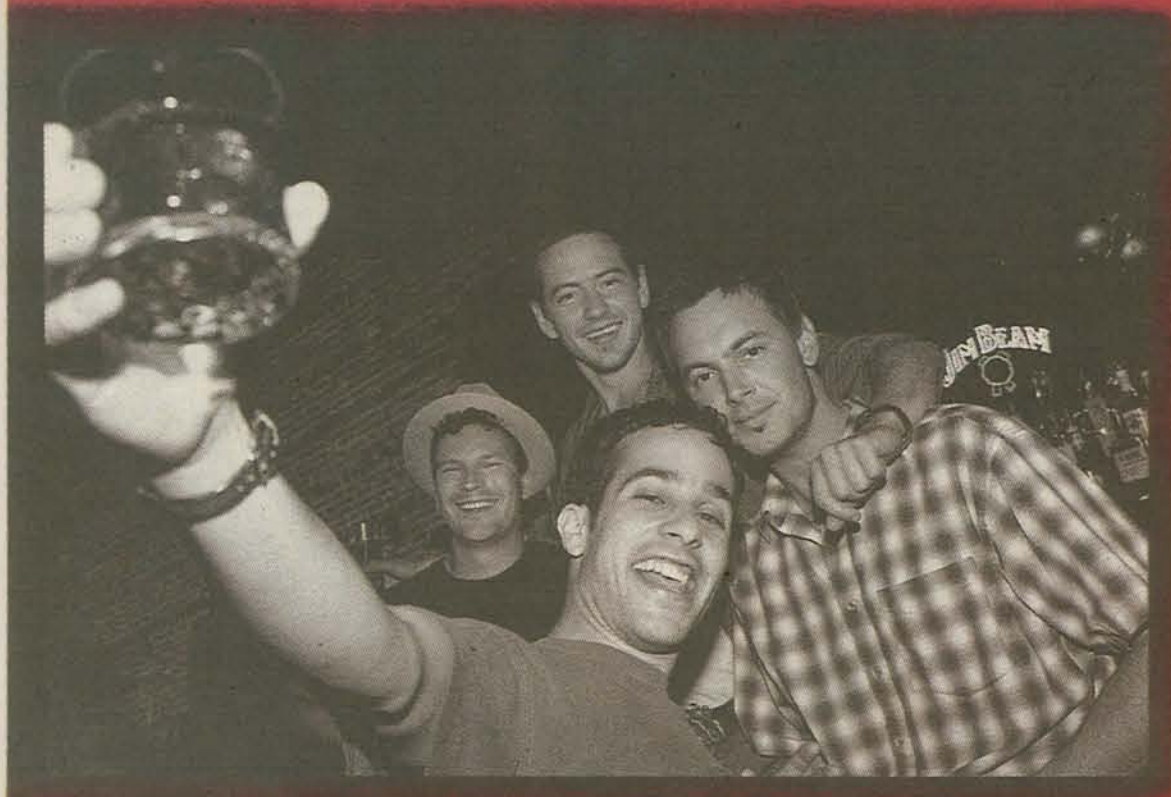
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in this issue

If everything comes to pass the way Mayor Willie Brown and his political allies want it to, by the year 2003 some 38,000 of you may not be here.

That is, 38,000 people who now live in San Francisco may have gone somewhere else. And not by choice.

That's the scary conclusion that comes from the research we've done for this 34th-anniversary issue. It's really a pretty simple calculation: If Brown and the developers have their way, another 15 million square feet of office space will be built in the city by 2003. If that space is actually occupied, it will mean another 60,000 office workers in the city — and if you subtract out the amount of new and vacant housing that will actually be available, you quickly realize that the only way to make room for 60,000 new workers living in the city is for 38,000 current residents to go.

Our figures could be off a bit — we used the best available data, and some could be wrong. But the overall point is clear: the gentrification and displacement that is occurring in the city right now will get a whole lot worse very soon unless something is done to stop it.

Mayor Brown wants to tie the city's future to the multimedia industry. There are two big, obvious problems with that: If the economy stays good, the city's infrastructure (especially housing) can never possibly handle the influx of new workers. And if the economy doesn't stay good, Brown will have allowed developers to demolish existing light-industrial buildings, evict artists and blue-collar workers, destroy much of the character that makes San Francisco special — and all we'll get for it is a bunch of empty buildings.

The bottom line is simple: As we point out in this 34th-anniversary issue, San Francisco's city-planning process — which ought to be making sure that the city builds a more diverse economy and that infrastructure exists to handle growth before that growth is allowed — has been hijacked by developers and lobbyists to such an extent that it's completely dysfunctional. It's all about quick money, short-term profit.

And there's only one way to inject some rationality into the process: vote yes on L and no on K.

Tim Redmond
tredmond@sfbg.com

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Anhoni Patel examines Ida Lupino's new aesthetic in *VHS Nation*. www.sfbg.com/AandE/vhs/09.html

Sense and sensibility

Try to keep it all in perspective. Andrea Nemerson's *alt.sex.column*. A new, uncut asc posts at noon every Friday. www.sfbg.com/asc/176.html

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Wanting someone to go against their wishes for your own sexual gratification is selfish. *The Truth Hurts*, Mistress Marisha's BDSM Q&A, goes online every Tuesday. www.sfbg.com/truth/70.html

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Twisting down into the Amazon basin. Naim Sultan wanders the world every Thursday in *Off Trail*. www.sfbg.com/offtrail/02.html

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letters to the editor

Hansen on O'Donoghue

I must respond to last week's article on soft money in this year's district elections ["District Elections Notebook," 10/4/00]. Let me state categorically and absolutely that I do not want Joe O'Donoghue's support. I will refuse any contributions he attempts to provide to my campaign; I have said publicly that any soft money he attempts to spend on my behalf should be refuted by both vendors and recipients. I don't buy the titillating gossip dropped by O'Donoghue and Mark Leno that O'Donoghue is supporting me. Anyone who believes O'Donoghue would buck the mayor's extremely strong commitment to see Leno reelected needs to understand just how intertwined O'Donoghue's very economic life is with the mayor.

O'Donoghue is able to maintain his level of control on development in this city because of the mayor. Leno has been a consistent cheerleader for the mayor; he worked very hard to defeat Tom Amiano in the mayor's race, and he has a clear record of support for the mayor's policies, which are O'Donoghue's policies. O'Donoghue and the mayor and Leno plan to jointly continue business as usual. I intend to challenge and change business as usual. In his time on the board, Leno has not lifted a finger to stop O'Donoghue's abuse of power, nor has he done anything to stop runaway development, including the proliferation of live-work loft developments. His one vote in favor of a moratorium on live-work development, when it was already a given that O'Donoghue and the mayor would prevail in defeating the moratorium, does not make for an

enemy in this town. Not only would I lead the fight on the board to stop live-work developments, I will lead the fight to challenge O'Donoghue's control over the Building Inspection Commission (as I did when I was on the BIC in its initial years) and the Planning Commission, and I will shut down live-work development that is taking away our precious land for affordable housing and that is refusing to do what other office and housing development must do: pay into affordable housing, education, transit, and child care funds.

*Eileen Hansen
Supervisory candidate,
District Eight
San Francisco*

Not a drug abuse 'poster boy'

It would be impossible for anyone to understand the pain and grief that the family and many of the friends of Aaron Bunnell have been going through since his tragic death last July 16 while on a business trip to New York.

This tragedy has been compounded a thousand times by articles in the press that have made Aaron out to be the "poster boy" of drug abuse in the dot-com community. Your cover article in the Oct. 11 issue depicts Aaron in a false way that everyone who knew him knows is untrue. The medical examiner in New York was not able to determine that Aaron used heroin, and we have no evidence that he was using this or any drug other than alcohol prior to his New York trip. The word "heroin" is not listed as a cause of his death, as was falsely reported in the *Los Angeles Times*.

Aaron was a talented, loving son, uncle, cousin, and friend whom hundreds of people admired and loved. He moved mountains, and he did it in a way that demonstrated he had a caring, very human heart. Please let him rest in peace.

*Sincerely,
David Bunnell,
Aaron's father*

For the record

In last week's edition we reported that Aaron Bunnell, an executive at *Upside* magazine, who (according to the *Los Angeles Times*) was found dead July 16 of a heroin overdose, "had been using the drug regularly."

There is no evidence that Bunnell was a regular heroin user, and his family is convinced that he was not a regular user of the drug. We apologize for the error.

Yes on F

As a neighbor of and frequent visitor to Golden Gate Park, I have studied the two competing ballot measures for the Saturday closure of Kennedy Drive. After having read both measures, checked Web sites, and carefully considered both plans, it is clear to me that the original measure, Proposition F, is by far the superior choice.

The authors of Prop. F have gone to great lengths to ensure that their measure is compatible with the museums, the voter-approved concourse garage, and the surrounding neighborhoods.

Sup. Michael Yaki's Proposition G is a poorly written, confusing, and self-contradictory measure.

Yaki placed this measure on the ballot on the last day, and it appears that he wrote it on that same day.

*Thomas S.
Harriman
San Francisco*

The Bay Guardian welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length), typed, and signed (unsigned letters will not be published). Please include a daytime telephone number for verification. Send to: Letters, Bay Guardian, 520 Hampshire St., CA 94110, or e-mail to letters@sfbg.com. See more letters at www.sfbg.com/TalkBack/.

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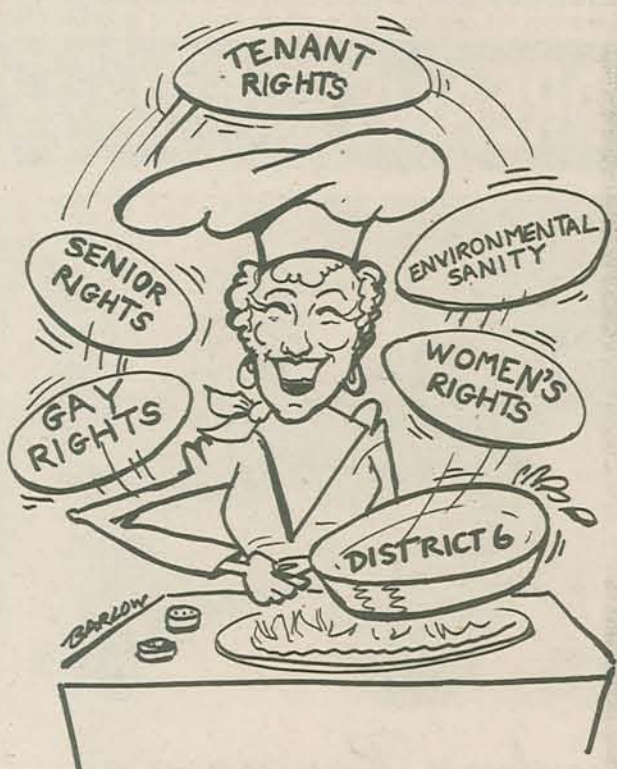


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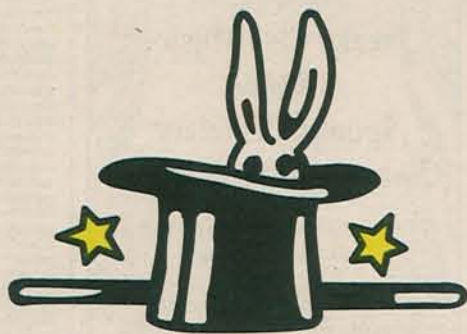
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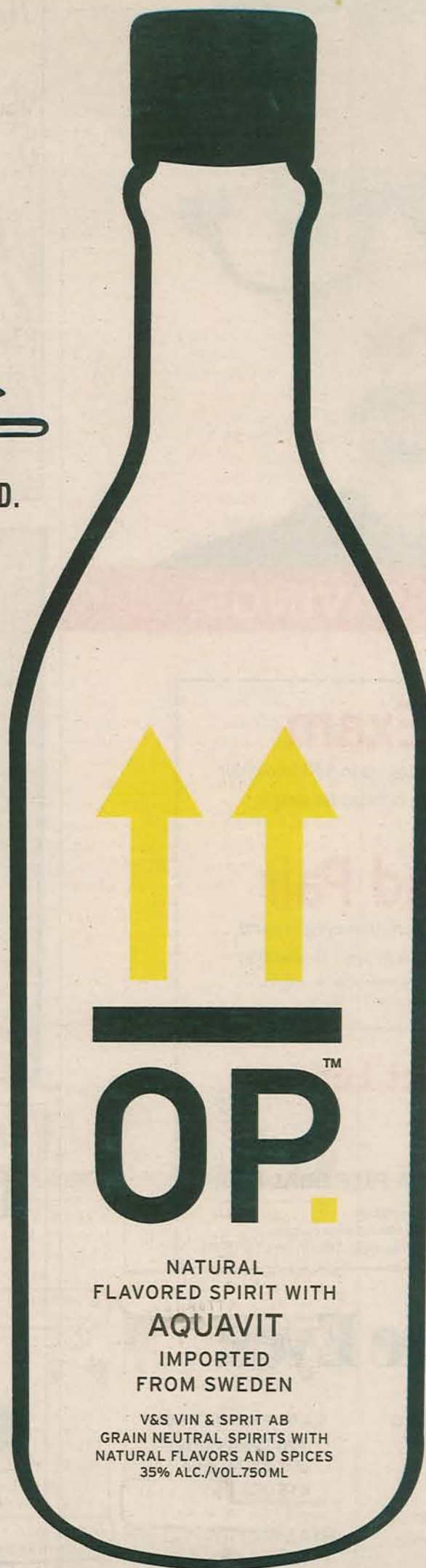
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Cop charged with harassment

Woman says she got \$1,050 in bogus parking tickets

By A. Clay Thompson

After a 34-month investigation, the police commission is set to hear charges against Peter Ma, a San Francisco cop accused of waging a harassment campaign against a civilian.

The story, according to documents filed by the Office of Citizen Complaints (OCC), the city's police watchdog agency, goes like this:

Before joining the San Francisco Police Department in 1995, Ma worked at the Safeway supermarket at 15 Marina Blvd. While working there he had a dispute with an unnamed female coworker, who complained to her managers about him. Ma left the job after allegedly shoving the woman.

After joining the police force, the complaint states, Ma used his powers to strike back at his former coworker, ticketing her parked car with four bogus traffic citations during the summer and fall of 1997. On the tickets,

which totaled \$1,050, Ma forged the signatures of other officers. Those cops, who were either off duty or working in districts far from the parked car, deny writing the citations.

On three occasions during the same period, according to the complaint, Ma ran the woman's license plate number in the department computers, pulling up confidential data including her home address. It isn't clear whether Ma used the information to further harass her.

After the victim complained about the unwarranted tickets, OCC investigators twice interviewed Ma. Both times the accused cop claimed he didn't write the tickets and didn't know the woman in question.

That's not what he said when he applied for his job with the police department. In his personal history statement Ma cited the aggrieved woman by name as the cause of his departure

from Safeway. "I resigned from Safeway. This came from an allegation from an employee, [victim's name], who said I pushed her," he wrote. "I chose to resign since they offered to clear my record of this incident anyway. [Victim's name] plainly accused me of not paying for Weight Watchers Cuisine!"

OCC chief Mary Dunlap declined to comment on the case.

"I'm a little shocked at the fact that the case is three years old," said Ma's lawyer Katherine Mahoney. "It certainly makes it hard for an officer to fight the case when it's been lying around for three years." Mahoney, who hasn't yet seen the evidence against her client, told us she couldn't comment further.

The charges raise disturbing questions about the department's hiring practices. "The most troubling part of this whole affair is that the San Francisco Police Department is willing to

hire as officers people it knows are loose cannons and prone to violence," said Samantha Liapes, hotline director for Bay Area PoliceWatch, a non-profit watchdog group. "From the screening and hiring process to documentation and discipline, SFPD needs to be held to much higher standards."

Ma, who is assigned to a station in the Western Addition, allegedly used department computers to access the California Law Enforcement Telecommunications System, an enormous database containing detailed information on millions of state residents. "It's not there to be misused," police spokesperson Jim Deignan said of the computer system. "It's there to be used in an appropriate manner, but sometimes things go awry. I don't know if that happened, but that's the allegation against the officer."

The charges, which could get Ma tossed from the department, will come before the police commission later this month. ♦

E-mail A. Clay Thompson at ac_thompson@sfbg.com.

Strike set for Catholic Healthcare hospitals

By Bruce Mirken

Workers at Seton, St. Francis, and St. Mary's medical centers remain locked in a stalemate with their employer, Catholic Healthcare West, and plan to conduct a one-day strike Oct. 25. The workers' union contract with CHW, which operates 48 acute-care facilities employing some 40,000 workers, expired May 1. Negotiations have gone nowhere since August, when CHW backed out of agreements to give workers a larger voice in staffing issues and to remain neutral in union organizing drives. Last week the Board of Supervisors' Public Health and Environment Committee voted unanimously to back the workers.

According to Sandy Reshes, chief negotiator for Service Employees International Union Local 250, the union wants CHW to improve staffing levels at its medical centers and to remain neutral when the union pushes to organize nonunion CHW employees, as well as to improve job security, wages, and benefits. On Aug. 13, Harry Joel, CHW's vice president for human resources, signed a tentative agreement covering job security and neutrality and setting up a joint worker-management committee to mediate disagreements over staffing levels. A key provision allowed for binding arbitration if the committee deadlocked.

CHW scotched the staffing committee and neutrality agreements five days later. Shortly thereafter the company fired Joel. CHW regional director for labor relations John Hardy told the supervisors that Joel "did not have authority to enter into those tentative agreements." CHW has argued that committees already exist that allow workers to express concerns about staffing issues. Hardy denied the union's charge that CHW had bargained in bad faith, presenting the committee with a letter from company CEO John Williams arguing that its

action did not violate the National Labor Relations Act.

"It is not illegal to take a tentative agreement off the table before you have a binding agreement," Hardy told the supervisors' committee Oct. 12. He urged the union to return to the bargaining table "so we can address wages, benefits, and pensions. Those are the things that our employees have told us are most important to them."

But Sue Zupko, a respiratory therapist at St. Mary's hospital in San Francisco for 22 years, said unsafe staffing

levels were workers' major concern. "We did surveys before we started this bargaining process, and wages and benefits were at the bottom" of the list of workers' grievances, she said. "I've seen a steady decline in the quality of patient care" at CHW hospitals.

Herb Steinkraus, a respiratory therapist at Daly City's Seton Medical Center, said he no longer has time to provide adequate care. "Each night is a marathon," he told the committee. "I have to charge out and render as much therapy as I can between mealtime

and bedtime. Every night it's a jumble of who gets the therapy first and how many you can get in, in a short period of time." Often, he said, after starting with one patient he has to go "to another patient or to another room or to another floor" to take care of an emergency. "CHW doesn't look at patients as people, but as numbers to generate revenue."

The union insists it won't return to the bargaining table until CHW shows good faith by accepting the tentative agreements signed in August. The company insists that isn't an option and claims not to be worried about the Oct. 25 strike, which will be the fourth job action during the present dispute. ♦

San Franciscans for Sunshine wins open government award

By Rachel Brahinsky

When the California First Amendment Coalition (CFAC) met this weekend for its fifth annual assembly in Fullerton, the group recognized individuals and groups that have furthered the cause of freedom of expression and open government in the state.

Among the eight CFAC Beacon Award winners was San Franciscans for Sunshine, the grassroots coalition that successfully pushed for the passage of Proposition G last fall. The initiative ordinance made San Fran-

cisco home to what may be the strongest set of public-records and open-meeting requirements for any U.S. city.

"San Franciscans for Sunshine succeeded in the face of opposition by Mayor Willie Brown, the Board of Supervisors, the Democratic and Republican Central Committees, the Chamber of Commerce, and, sadly, the *San Francisco Chronicle*," Bill Johnson, CFAC board member, said. "San Franciscans for Sunshine have shown the way for any community whose

citizens want to reestablish informed self-government on their own terms."

The CFAC also singled out three southern California cities — San Bernardino, Inglewood, and Claremont — where officials have gone to great lengths to limit such freedoms. These cities were recipients of the group's "Black Hole" awards. ♦

For more information on the CFAC, go to www.cfac.org or call (916) 974-8888.

E-mail Rachel Brahinsky at rachel@sfbg.com.



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news on guard

GUARDIAN PHOTO BY GARY WAGNER



Washout: Gov. Gray Davis isn't taking care of the coastline, the Sierra Club says.

Going coastal

Sierra Club slams Davis on shoreline issues

By A. Clay Thompson

In 1998 the Sierra Club enthusiastically backed Gray Davis's run for governor, labeling his election a political priority and urging members to volunteer for his campaign. But two years after Davis's victory, the influential environmental group isn't so enthused.

The club is especially unhappy with the governor's record on oceanic issues: "He doesn't appear to be committed to protecting the coast, which puts him greatly out of step with the vast majority of Californians," said Sierra Clubber Mark Massara, who has monitored coastal conditions for the past 10 years. "The end result is that the coast is being lost to development, sprawl, and pollution."

At the center of the group's disenchantment lies the California Coastal Commission, a powerful but largely off-the-radar board charged with preserving the state's shoreline and waters. Four of the 12 commissioners are chosen by the governor and serve at his discretion; the rest are picked by leaders of the state senate and assembly.

From a green standpoint, the governor's appointees to the commission have racked up terrible voting records, according to environmentalists. Earlier this month the club, along with the Natural Resources Defense Council and the League for Coastal Protection, scored the commissioners on conservation issues. All of Davis's appointees received poor ratings.

The Davis administration thinks the criticism is bull. "This is a highly subjective art form, this 'conservation voting record,'" said Stanley Young, communications director for the California Resources Agency. "The governor has done more for the coast in 18 months than other governors have done in 18 years."

Young points out that none of the 12 commissioners got more than a B grade from the club. "All of these [commissioners] are highly qualified and in many cases they follow the sage advice of staff," he told us. "The Davis administration has taken coastal issues very seriously. The governor signed a beach erosion bill, he has strongly supported wetlands restoration up and down the coast, he is a strong advocate of salmon restoration programs and watershed analysis in the far north. The governor cut the fees to park at coastal parks. These aren't just words, these are actions and acquisitions that indicate a commitment to preserving California's coastal resources."

We asked Massara for the rundown on some of the Davis-era commission's greatest hits of the past year.

- In January the board considered a resolution on Mexico's Laguna San Ignacio, a crucial chunk of habitat for the endangered gray whale, which uses the lagoon for birthing and nursing its young. The area — dubbed a "World Heritage Site" by the U.N. — was imperiled by plans for a massive salt factory to be built by Japan's Mitsubishi Corporation. The resolution, which passed, asked Mexico to scrap the salt works.

The only opposition came from Cynthia McClain-Hill, a Davis appointee. "She's the chief example of the governor's failure to be aggressive about protecting the coast," says Massara. "The thing Cynthia's aggressive about is developing the coast."

- The next month the commission allowed two new nuclear-fueled U.S. Navy aircraft carriers to dock in San Diego, despite the obvious pollution hazards.

- Developer Robert Mayer sought to bulldoze the Huntington Beach wetlands, in violation of state law, to make way for a

40-home subdivision. The federal government opposed the project on environmental grounds. The commission's scientific and legal staff put together a 29-page report urging commissioners to kill the development. Yet the commission gave builders the green light.

- In April the board allowed Malibu millionaires Alfred and Robin Trento to build a mammoth mansion on top of an ancient Chumash Indian settlement, a site archaeologists had hoped to study.

- Entertainment mogul David Geffen came before the commission in May, seeking permission to build a 94-foot seawall below his string of Malibu monster homes. The barriers are unpopular with conservationists because they tend to accelerate beach erosion, sometimes rapidly eating away shoreline. In this case researchers for the commission agreed, recommending a veto of the wall.

But the commission gave Geffen its blessing. "There was no way to justify it. That house is not threatened by erosion. That beach is growing, not shrinking. The house he wanted the seawall in front of is built on piers, so it was designed not to need a seawall," Massara said. "His seawall was not so much a seawall as it was a privacy wall."

- The board again ignored its own experts in June. This time the issue was digital: AT&T hoped to run fiber-optic cables along the ocean floor for hundreds of miles between southern California and Oregon. The staffers had plenty of concerns: Would whales get caught in the cable? Would fishing vessels snag their nets on it? And would running the cables on land do less overall environmental damage? Nonetheless, AT&T got the go-ahead.

- In August megadeveloper Catellus brought a 114-home construction plan to the commission. The builder sought to put up houses on a chunk of undeveloped hillside overlooking the prized Ballona wetlands, one of the last semi-wild areas in Los Angeles, home to numerous endangered species of flora and fauna.

"The coastal commission, in our opinion, should have denied housing there altogether and dramatically reduced the size and density of the project," Massara says. "But not only did they not reduce the size of the project, essentially allowing Catellus to build every dang house they proposed, but they ignored their own staff and allowed Catellus to build a road right up the side of the bluff. It will cause an enormous scarring of the habitat and destruction of the habitat." ❖

E-mail A. Clay Thompson at ac_thompson@sfbg.com.

Brown dismisses Human Rights Commission adviser

By Savannah Blackwell

Dawn Clements, an adviser to the city's troubled Human Rights Commission, has been removed from her post. On Oct. 13 Clements received a letter from HRC chair Ghada Saliba-Malouf informing her that Mayor Willie Brown had reviewed the list

of new appointments to the Minority/Women/Local Business Enterprise Program Advisory Committee. The letter thanked her for her service; it didn't explain why Brown had decided to kick her off the panel. Clements told the *Bay Guardian* she suspects her dismissal was in

retaliation for criticizing the Brown administration's handling of the program.

In letters to members of the San Francisco Board of Supervisors, she has urged them to reject a report calling for the mayor-appointed city controller to take over San Francisco's minority contracting program, because the contract to do the study — on which the report is based — was not properly bid (see "Foxes in the Henhouse," 8/9/00). ❖

E-mail Savannah Blackwell at Savannah_Blackwell@sfbg.com.

SoMa supe standoff

Wednesday, Oct. 18, all 17 District Six supervisor candidates vie for votes at a Q&A session sponsored by the SoMa Residents' Association and hosted by *Chronicle* reporter Ed Epstein. 7 p.m., The Arc, 1500 Howard St., S.F. (415) 289-2120.

U.S. out of El Salvador!

Wednesday, Oct. 18, join CISPES at a multiorganizational meeting to organize resistance against plans to build a U.S. military base in El Salvador. Strategies for ongoing resistance to U.S. military expansion in the Americas will also be discussed. 6 p.m., CISPES offices, 3382 26th St., S.F. (415) 648-8222.

Postcancer images

Thursday, Oct. 19, join Breast Cancer Action to view and discuss images from Amelia Davis's *The First Look*, a book of photographs of bare-chested women who have undergone breast cancer surgery. Refreshments compliments of Vivande. Free. 8:30 p.m., Hang Gallery, 556 Sutter St., S.F. (415) 243-9301.

Meet the S.F. School Board candidates

Thursday, Oct. 19, the Asian Society for Education, Research, and Technology (ASSERT), Parents for Action, and Lowell High School hold a town hall meeting with the S.F. School Board candidates, students, parents, and educators. 7 p.m.-9 p.m., Lowell High School Auditorium, 1101 Eucalyptus Dr., S.F. (415) 831-1337.

Seniors speak out

Thursday, Oct. 19, the San Francisco Commission on the Aging and Senior Central #9 cohost a town hall meeting on the needs of seniors and barriers to service in the Inner Sunset and Haight Ashbury districts. 4:30 p.m.-6:30 p.m., Gateway High School, 1350 Seventh Ave., S.F. (415) 682-2812.

The Examiner after Hearst

Thursday, Oct. 19, Marty Steffens, editor of the new *San Francisco Examiner*, talks about her plans for the paper once Hearst gives up the reins, at an event sponsored by the northern California chapter of the Society of Professional Journalists. \$10. Reception at 6:30 p.m., program begins at 7:30 p.m. Marines Memorial Club, 609 Sutter St., S.F. (415) 733-5491.

Men march against domestic violence

Saturday, Oct. 21, Men Against Intra-family Violence (POCOVI, in its Spanish acronym) holds a men's march against domestic violence. March begins at noon from the POCOVII office at 474 Valencia, rally at 1 p.m. at 24th and Mission, S.F. (415) 552-1361.

Nader for President!

Saturday, Oct. 21, Ralph Nader, Cornel West, and others speak at a Super Rally in support of Nader's bid for the pres-

idenc. The event includes a live musical performance by a surprise guest. \$15. Doors open at 5 p.m., rally begins at 6:30 p.m. Henry J. Kaiser Auditorium, 10 Tenth St., Oakland. (415) 701-1389.

Riots for Kaplan

Saturday, Oct. 21, the acoustic female trio Rebecca Riots and blues singer Gwen Avery perform at a benefit for Oakland City Council candidate Rebecca Kaplan. \$30. 8 p.m., 2141 Broadway, Oakl. (510) 465-5193.

The truth about Colombia

Saturday, Oct. 21, the International Action Center (IAC) presents "Colombia Today: Behind the U.S. Media Lies," a forum with journalist Andy McNerney and IAC's Alicia Jrapko, moderated by Rosa Peñate, and featuring a video screening on FARC, Colombia's most renowned guerrilla army. \$5-\$10 donation. 7 p.m., 362 Capp St., S.F. (415) 821-6545.

Mobilize for Prop. D

Saturday, Oct. 21-Tuesday, Oct. 31, Coleman Advocates holds precinct walks throughout San Francisco to mobilize support for Proposition D, the children's fund ballot initiative. 10 a.m.-1 p.m. Call for schedule and location information. (415) 239-0161.

National protest against police brutality

Sunday, Oct. 22, join the October 22nd Coalition, Refuse and Resist, and others in a march commemorating the Fifth National Day of Protest to Stop Police Brutality, Repression, and the Criminalization of a Generation. Assemble at 24th St. and Mission at 11 a.m., rally from 1 p.m.-5 p.m. at Dolores Park, 18th St. and Dolores, S.F. (415) 864-5153. (Prop-making party on Friday, Oct. 20, at Walden Pond Bookstore, 3316 Grand Ave., Oakl. Call Refuse and Resist at (510) 704-5293 for more info.)

Indigenous rights and land in Nicaragua

Tuesday, Oct. 24, lawyer Maria Luisa Acosta discusses indigenous land rights, the environment, and biodiversity in Nicaragua at an event sponsored by the Nicaraguan Center for Community Action, South and Meso American Indian Information Center, and others. The event includes the screening of *Our Land, Our Future*, a video on plans to build a high-speed railroad across Nicaragua's rainforest. \$5-\$10. Berkeley Unitarian Fellowship Hall, 1924 Cedar St., Berk. (510) 525-5497.

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action/.



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The soul of the city

By Tim Redmond

After all the tumult and the shouting dies, after all the campaign money is spent, the election in San Francisco Nov. 7 is really about two competing visions of a city.

Is San Francisco first and foremost a center for commerce and industry, a crossroads of capital? Is it a modern gold mine from which to simply extract cash?

Or is it a place where people can live, pursue their ideals, walk around, raise their families, and hang out with their friends?

Should the city's future be driven by the same market forces that created the wealth of Larry Ellison and the poverty of 10,000 homeless sleeping on benches and in the parks? Is the best use of land in San Francisco the use that brings the most dollars, right now? Should the competition for the right to live in San Francisco be just as cutthroat as the competition to make a buck in the Information Age?

Or should some people be able to stay here just because they've been here a while — because they are part of the community, and have something to offer besides their cash? Should some people be able to come here because they can't stand it where they are, and want to make a new life in a place that tolerates difference and celebrates diversity?

Can the wonderful things that make this one of the world's greatest cities be saved, just because they make the city more interesting, more fun, more crazy and wild and full of life?

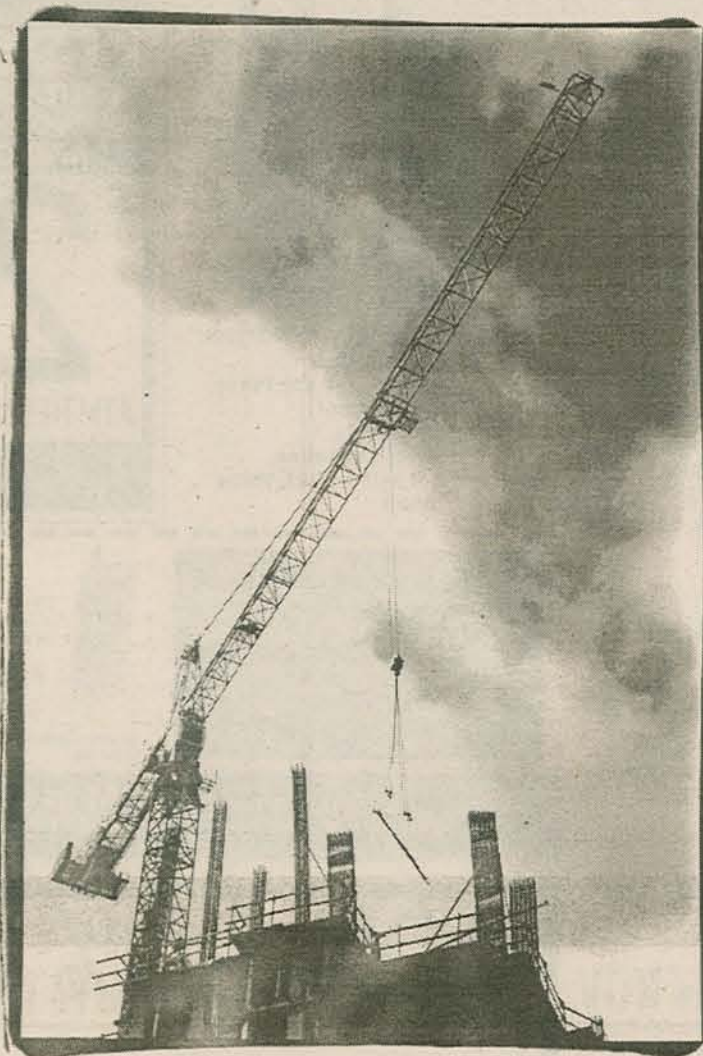
Is San Francisco utterly, completely for sale — or is this a place that understands there are some things that are just, well, priceless?

Don't let anyone fool you: these are directly competing, directly contradictory visions. You can't have it both ways.

When Bruce Brugmann and Jean Dibble arrived here from the Midwest to start a newspaper, they weren't looking to settle in a boomtown, or the West Coast Wall Street, or the center of the Information Revolution. They fell in love with San Francisco for the same reason so many of us did: It's a strange and special place, full of poets and painters and street artists and writers and musicians who will never make the big time and really don't care. It's a place with startling beauty and fascinating politics — and it's never, ever dull.

The newspaper they created in 1966 reflected that time and place — Bruce used to say "nothing is too good to put in a newspaper." Like the residents of San Francisco, the *Bay Guardian* was decidedly independent — in fact, the paper was started to compete directly against the monopoly daily newspaper combine that was entirely out of touch with

GUARDIAN PHOTO BY LORI EAMES



the pulse of the city.

And before long, the *Bay Guardian* was in the forefront of the greatest local battle of that (and this) era: the fight to save San Francisco from the big developers and out-of-town speculators who were bent on turning it into another Manhattan.

At first the movement against runaway development was mostly environmental. The big high-rise office buildings the developers wanted to toss into the city like Lincoln Logs were ugly — they scarred the skyline, and they cast shadows and blocked views. Soon the *Bay*

Guardian pointed out a very different problem: a pioneering 1971 cost-benefit analysis showed that the big buildings also cost the city money. They paid less in taxes than they used in city services. In 1984 the paper knocked another hole in the high-rise armor: High-rise office development, an exclusive *Bay Guardian* study showed, was bad for the economy. Big buildings destroyed more jobs than they created.

And through the years, as the building boom quickly exploded out of control (and the *Bay Guardian* slowly grew in size and influence), the issue became more and more important, more and more dramatic. What was at stake in the land-use wars was the very soul of the city.

That's what this 34th-anniversary issue is about.

• • •

For one of the world's great cities, San Francisco is a pretty small town. There's not much room here: when you force something big onto a piece of land, a lot of small things usually get booted out.

These days, development in San Francisco is mostly a zero-sum game. There aren't a lot of what the downtown types like to call "win-win" solutions. There are only choices: We can have a city with lots of shiny new offices for high-tech companies (that may or may not even exist in two years). Or we can have a city with room for artists and small businesses, and cafés with old sofas, and local bands that play in local clubs, and ratty bars that smell like toilets where old people who don't carry cell phones can have a drink with their friends in peace.

No matter what the mayor and his allies say, San Francisco can never build its way out of trouble. There will never be enough housing for all the new high-paid employees of all the new companies and for all the current residents who just want to stay in their homes. Something has to go — and right now, everyone who isn't rich is on the way out.

It doesn't have to be that way. It isn't the Invisible Hand of Adam Smith that's transforming San Francisco into a city of, by, and for the wealthy. There's nothing natural (or healthy) about the emergence of a monocrop economy. These things happen because the people who run the city have chosen to make them happen. And they've happened because they make a few people a nice quick profit — with little regard for what it costs.

And what the *Bay Guardian* has always argued, over all of its 34 years, is that the people who live here and care about this place have the ability to wrest control of the city's destiny from the greedy developers and the politicians who carry their water.

We've done it before, in 1986, when Proposition M slowed the last high-rise boom before it bankrupted the city — and we can do it again now, by passing Proposition L (and H and N).

This is your city — don't let them take it away from you. ♦

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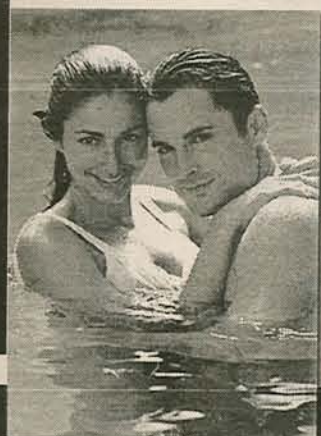
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The Battle for

GUARDIAN PHOTO BY LORI EANES

Office space by any other name ... Proposition M was intended to cap office construction — but developers and planning officials have evaded the cap by claiming that multimedia offices aren't really offices.

**How big developers,
with the help of
Mayor Willie Brown,
are moving to
bulldoze the
neighborhoods.**

By Savannah Blackwell

On Feb. 9, in a corridor outside a City Hall hearing room, powerhouse multimedia lobbyist Robert McCarthy pulled housing activist Calvin Welch aside and told him exactly how the big developers were going to destroy San Francisco's limits on commercial office development.

He didn't mince words.

Welch does not recall exactly word for word what transpired that day, but at least one other observer who was present does, and he says it went something like this:

"We're going to fuck you guys," McCarthy gleefully charged as he poked Welch in the chest. "We're going to repeal Prop. M [the 1986 slow-growth law]." And according to McCarthy, there wasn't much Welch or any of his political allies could do about it. (A call to McCarthy's office was not returned by press time.)

McCarthy's plan was to take advantage of a law Welch wanted expanded: a measure that requires commercial office developers to pay the city a special fee that goes to affordable housing construction. Welch wanted other kinds of big projects, including hotels and retail outlets, to pay the fee as well.

McCarthy wouldn't oppose that expansion. Instead, he'd simply convince Leslie Katz, one of his friends on the San Francisco Board of Supervisors, to insert language into the law that would define all new multimedia developments as something other than office space. That would mean that these new projects would be exempt from the city's limits on office construction.

Of course, anyone with any sense knows that multimedia offices are, for all practical planning purposes, the same as offices for lawyers, or accountants, or corporate executives. Many use about the same amount of space for each new employee and thus put the same demands on the city's transit, parking, housing, and city-services infrastructure.

San Francisco

McCarthy and the developers were getting frustrated by Prop. M's limits on the amount of new office space that can be built in the city every year. So he was using his political connections and trickery in an attempt to repeal — without a vote of the people — the landmark proposition that 14 years ago had slowed runaway office growth and saved San Francisco's neighborhoods.

City on the line

The impact of McCarthy's sneaky plan would have been profound: since many, perhaps most, of the new big office projects that developers want to build in neighborhoods like the Mission District and Potrero Hill were, in fact, designed for multimedia companies, his legislation could have ended any effective controls on growth.

Welch insisted that McCarthy would never get away with the scheme. "You cannot kill a voter-approved mandate [by getting the Board of Supervisors to pass] an ordinance," he told the lobbyist.

And when the details of McCarthy's plan became public, even the pro-development supervisors realized the absurdity of his define-away-the-dot-coms plan. Katz's proposal to designate multimedia office development "research and development" went nowhere.

But McCarthy wasn't giving up his goal of overturning Prop. M. Within several months he and a handful of other downtown lobbyists had convinced Mayor Willie Brown to put a measure on the November ballot that would, for all practical purposes, destroy 14 years of city planning policy, wipe out a citizen initiative that has become a national model for growth control, and give big developers the freedom to bulldoze what's left of San Francisco's thriving neighborhoods and diverse economy.

The future of San Francisco will be on the line Nov. 7, when two competing ballot measures — one, Proposition L, backed by Welch and a host of housing and neighborhood activists, and the other, Proposition K, the work of Brown, McCarthy, and the developers — vie for voter support.

Prop. K would accelerate the rate of multimedia office development in neighborhoods that are already suffering from overcrowding and gentrification and, as a result, would accelerate the eviction of nonprofits, arts groups, and renters. "This is a repeal of Prop. M," Welch told us. "Everything in [Prop. K] could be done by ordinance, except to lift the annual limit on office development, and that's what Prop. K does."

Of course, Prop. K supporters disagree. "Prop. K attempted to find a balanced approach," Emilio Cruz said at a Sept. 27 workshop on Prop. K held by the San Francisco Partnership, a pro-business group created by Gap CEO Don Fisher. Cruz, who has taken a leave of absence from his job as the mayor's director of economic development to lead the Prop. K campaign, argued that the measure "keeps the cap of 900,000 square feet and defines multimedia [developments] as subject to the exactions [fees]. We needed to compromise, and Prop. K does that."

The impact of this election can't be understated. If the developers win this battle, big new projects will crop up all over the city, in areas that are now mostly residential and light industrial. Those projects will demolish existing buildings that house blue-collar jobs and drive up rents for residents and small businesses (not to mention artists) — and thousands of people will be driven out of town. What's more, the city's economy will suffer badly as a result (see "The Dot-Com Road to Ruin," page 20).

The mayor is pushing Prop. K despite his earlier blessing of a series of discussions between neighborhood activists and business interests that was supposed to lead to a compromise. In doing so, he has stoked the first major development war in San Francisco in more than a decade.

"During the first four years [of the mayor's administration], it seemed that the mayor was willing to have an honest, open, and real dialogue about economic development and community development," Welch told the *Bay Guardian*. "But in the last nine months that's gone out the window. This guy has decided to lean to one side."

The side that Brown is leaning to is the side of multimedia developers and their representatives who contributed generously to the mayor's reelection campaign (see "Giving Away the City," page 18).

Like old times

The situation in the mid 1980s that led to the passage of Prop. M is strikingly similar to the situation today: more capital is being thrown at one particular segment of the economy than actually matches the demand.

In those days, the rush was to build high-rise office buildings to accommodate supposedly soaring growth in the real estate, finance, and insurance industries. Today, it's turning warehouses — whether they're being used already or not — into dot-com businesses.

In 1986 Mayor Dianne Feinstein's "Downtown Plan" was threatening to

displace small, South of Market businesses to allow the expansion of office construction — even though studies showed that these small businesses were responsible for most of the city's job growth. Today, scores of nonprofits, artistic groups, and other less profitable ventures that help sustain the vibrancy of our communities have been forced or are on their way out.

As in 1986, those people and companies looking to make money out of a particular segment have convinced the city's top elected official to steer planning policy to fit their agenda. But today the stakes are even higher.

"This is the eternal game in San Francisco, in which land use is key to money and all behind-doors political garbage. It's all about development here. But now it's more fundamental. It's about the transformation of who works here and who lives here."

Calvin Welch
housing activist

In 1986 Prop. M supporters were fighting to protect San Francisco's local industries, the skyline, the character of the neighborhoods, and the city's stock of affordable housing. Today Prop. L supporters are fighting to keep people who make less than \$100,000 a year from having to leave the city. The outcome is fundamental to the very livability of San Francisco. The remnants of the city as we know it are at stake.

Prop. M was based on the notion that San Francisco ought to be developed to make life better for the people who live here, not to help outside financial interests make more money. Passed in 1986, it limited all new office development to 950,000 square feet a

year. Unlike Feinstein's "Downtown Plan," which was aimed at luring out-of-town capital to the city and which allowed high-rise development to expand beyond the Financial District, Prop. M sought to protect San Francisco's native industries and neighborhoods by directing office growth to the existing Financial District. One of its main tenets was that office development should happen where the city's major public transit corridors are located — that is, downtown — and not in residential and light-industrial neighborhoods.

Prop. M kept the high-rises from spreading to the Mission and other neighborhoods and is part of the reason San Francisco's economy did not suffer a more serious blow during the early 1990s.

Welch, who helped write Prop. M, says the situation today is even more critical, because so much more money is involved in pushing one industry. The *San Francisco Chronicle* reported in August, for example, that 227 Bay Area companies attracted more than \$2 billion in venture capital during a three-month period this spring.

"This is the eternal game in San Francisco, in which land use is key to money and all behind-doors political garbage," Welch said. "It's all about development here. But now it's more fundamental. It's about the transformation of who works here and who lives here. It's far more intensive and massive [than in 1986]."

There's a huge rush on to build new office space. City officials have approved some four million square feet of office space since the beginning of this year, adding to the three million already approved before 2000. If the mayor's measure passes, by 2003 the city could have another 15 million square feet of space — the equivalent of 25 new Transamerica pyramids — approved or under construction, much of it outside of downtown. If all of that space were filled, it would mean 60,000 new office workers pouring into an already overcrowded city — with nowhere near enough housing being built for them. So tens of thousands of existing residents will have to be displaced (see "38,000 Evictions?," page 21).

Already developers have been exploiting the loophole that McCarthy wanted enshrined in law. In many cases multimedia developers have convinced city planners not to call their proposed office projects offices. They have been allowed to convert warehouses and other spaces for high-tech enterprises without having to go through messy public hearings (and without having to abide by the annual growth limit). Residents who have fought these pro-

jects have moved beyond anger and desperation (see "Battle for the Barrio," page 31). Many of them are now supporting L.

The city wasn't, and isn't, prepared to deal with the influx of dot-commers. Finding a parking space in the Mission can take 20 to 30 minutes now. Spillover streets are gridlocked during rush hour. Only the well-off can afford to move to the city. Artists, nonprofits, and now even doctors cannot afford space to work. It's become glaringly obvious that the developers have taken control of city planning.

"We have been learning and developed an understanding of the planning process and have become much more sophisticated in understanding it," Eric Quezada, resident programs director for the Mission Housing Development Corporation (MEDA) and a Mission Anti-Displacement Coalition (MAC) organizer, told the *Bay Guardian*. "One of the most important things that's happened in San Francisco for many years is that we targeted the planning department and exposed them for the decisions they are making and how it affects the [housing] market. People thought it was just about the market forces. As if there was no facilitation process by the city."

No real planning

Meanwhile, the rising number of reports of mergers and layoffs suggests that the high-tech industry may be leveling out. In fact, the city may be building far more space than the dot-coms need.

That's the problem with allowing developers to set the planning agenda: the city's growth is driven by all sorts of factors (greed, speculation, excess capital) that have nothing to do with logical planning for real need.

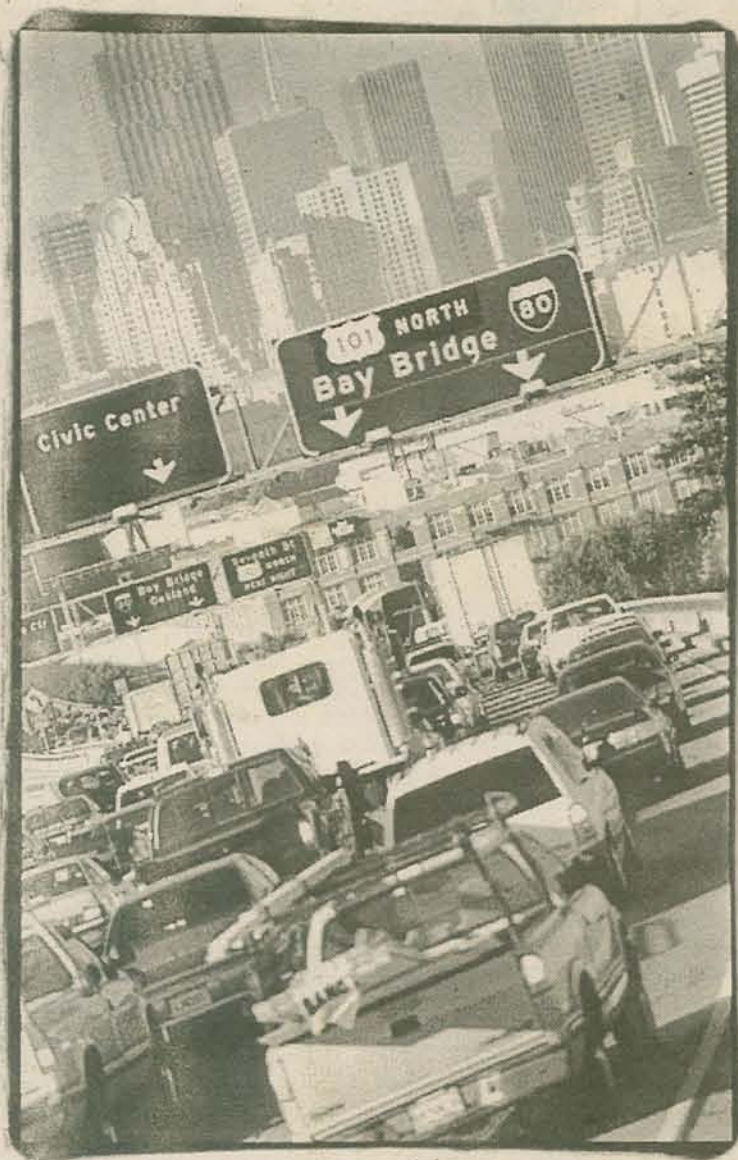
According to Katz's proposal to categorize multimedia office development as something other than "office use," the information technology firms need an additional 2.5 million square feet — a figure put out by high-tech industry lobbyists. But the mayor and the developers' measure would allow the construction of 15 million square feet of office space by 2003 (though not all of that would go to dot-com businesses).

Prop. L is hardly antigrowth: it would allow a little more than 10 million square feet of new office space during the same period and more than two million next year alone.

Props. L and K would both change development law governing the city's southeast section and modify the cap on the amount of new office construction

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GUARDIAN PHOTO BY LORI EAMES



Driven to despair: More development brings more cars — more than San Francisco's streets, highways, and parking facilities can handle.

Developers

From page 15

that can be approved in any one year. But there the similarities end.

Prop. L does include compromises, such as exempting federal, state, and city office space, Pier 70, and the Hunters Point shipyard — but, unlike K, it maintains the 950,000 square foot limit.

And perhaps more important, Prop. L bans big office development in the Mission and parts of Potrero Hill.

Though its proponents won't admit it, Prop. K does away with the office limit imposed by Prop. M. It allows for more than seven million square feet in new office construction by the middle of 2001 alone and more than the 950,000-square-foot limit each year thereafter. It exempts Mission Bay's massive proposed office development,

as well as all land under the jurisdiction of the Port of San Francisco. It opens up areas of the city to office development where it is presently banned, such as in parts of SoMa, Telegraph Hill, the Embarcadero, South Beach-Rincon Hill, and Treasure Island.

Prop. K purports to protect parts of the Mission and Potrero Hill from further, large-scale office development for two years. But L proponents say that moratorium is phony, because K fails to stop developers from exploiting the live-work loophole in the city's planning laws that allows them to construct market-rate lofts supposedly for artists to live and work in. Many of those buildings are being used solely as multimedia office space (see "Strictly Business," page 26).

Like its predecessor, Prop. M, Prop. L is based on the premise that San Franciscans who live here have an inherent

right to continue to do so. Also like Prop. M, it directs office growth to public transit corridors and limits or stops it in several neighborhoods. It bans further office development in the north Mission (except for the Armory project at 14th and Mission Streets) and parts of Potrero Hill. It places a moratorium on commercial office developments in the mid-Market area, SoMa, parts of Potrero Hill, and Bayview-Hunters Point until neighborhood plans for those regions can be established by planners in coordination with residents and approved by the Board of Supervisors. And any proposal for an office development larger than 6,000 square feet would require a public hearing.

Prop. L goes much further than Prop. K toward protecting the most endangered types of organizations in the city: nonprofits and groups dedicated to the arts. It encourages affordable housing development by directing the Board of Supervisors to pass a law requiring dot-com and other office developments to set aside 10 percent of their space to nonprofit groups, at less than market-rate rent. It prevents nonprofits and arts groups from having to compete for space with office developments by calling nonprofit developments "community services." (The mayor's measure also exempts nonprofits from the annual limit.) It also requires that developer fees to support housing construction and the arts be adjusted with inflation.

Prop. L also settles the contentious matter of live-work developers' not paying affordable housing and other fees, by formally categorizing live-work as housing development. Prop. K doesn't address the live-work issue at all; instead the mayor is backing legislation at the Board of Supervisors that would treat live-work construction as housing development and therefore subject to impact fees. But there's no guarantee that that legislation will pass (or won't be killed if Prop. L fails).

Though the mayor and K's backers claim their measure will establish developer fees for affordable housing and the city's other needs, passage of the initiative itself will not put those charges into effect. That would require legislation by the Board of Supervisors. And none of those charges apply to projects built in 2000 — which means some \$61 million for affordable housing, transit, and child care the city will never see. "K means more office development [than L] and less money for services," Welch says.

One key sign of the difference between the measures: Feinstein, who was mayor when Prop. M was passed and

Continued on page 33

38,000 evictions?

What the mayor's plan will mean for S.F.

Total office space already approved or under construction in San Francisco:
7.3 million square feet

Total space that would be constructed by 2003 if Prop. L loses and Mayor Willie Brown's Prop. K wins:
15 million square feet

Number of new office workers that space will attract if it's all filled:
60,220¹

Number of new cars 60,220 office workers will bring to the city:
43,921²

Number by which vehicle registration in S.F. already exceeds available on-street parking spaces:
173,905

Number of vacant apartments in San Francisco as of summer 2000:
5,300

Number of new housing units expected to be built by 2003:
5,000 (estimate)

Number of new residents those vacant and new units will accommodate:
21,780³

Number of current residents who will have to be displaced to make room for 60,220 new high-paid office workers:
38,440

This index shows some of the impacts that the level of development Mayor Willie Brown's Proposition K would allow might have on San Francisco. The scenario assumes that all of the allowable office space is built — and that it's all filled with workers. (If the space is built, and the multimedia industry tanks, then developers will have demolished existing buildings and driven out light-industrial jobs — and the city will get nothing in return. It's a lose-lose scenario.)

The numbers are, if anything, low: we use, for example, the U.S. Census estimate for the city's vacancy rate (2.8 percent); almost everyone agrees it's lower than that.

Obviously, not every job will go to a new arrival in town (but if the net amount of office space increases, and all of it is filled, there will be a corresponding net increase in total local employment), and not all of the new arrivals will live in San Francisco. So some of the displacement may take place in Oakland or other Bay Area cities.

But the fact remains: the mayor's plan envisions far more people coming into the city than the current or projected housing supply can possibly handle. That means current residents — low-income residents who can't compete for high rents — will be forced out to make room. This is already happening: the Rent Board reports more than 2,000 evictions a year, most of them involving richer people displacing poorer people.

Even if our estimates (which we admit are just our best estimates, based on the best available information) are off by a huge factor, the numbers are still very scary.

1. Assumes standard ratio of one worker per 250 square feet.
2. Based on the current ratio of motor vehicles to adult residents of the city.
3. Based on U.S. Census figure of 2.1 residents per unit.

SOURCES: SUE HESTOR, DEPT. OF MOTOR VEHICLES, S.F. CHRONICLE, U.S. CENSUS 2000 ESTIMATES, DEPT. OF CITY PLANNING

Saving San Francisco: A 50-year chronology

By Rachel Brahinsky, Cassi Feldman, and Genevieve Kramer

1942–44 World War II is raging, and San Francisco isn't doing its part to help the war effort. The region is too disorganized: Workers live too far from shipyards and waste hours every day getting to work. Supplies come in to the wrong places and get tied up on their way to factories.

So local businesspeople form the Metropolitan Defense Committee to figure out a way to speed things up, to organize the Bay Area so that workers, industry, and big business are organized efficiently. MDC has sweeping powers and is responsible for fire

prevention, law enforcement, health, safety, and transportation — as well as for overall regional planning and coordination. Although MDC eventually loses federal funding owing to internal bickering, it establishes a model for top-down city planning.

Building on the MDC, the Bay Regional Council is established; it's renamed the Bay Area Council a year later. Bank of America, American Trust Company, Standard Oil of California, Pacific Gas and Electric, U.S. Steel, and the Bechtel Corporation each pledge \$10,000 annually to get

the BAC up and running. The new "super-Chamber of Commerce," as the *Bay Guardian* later describes it, pushes for more airports, freeways, and bridges, and an overall scheme for development.

Continued on page 18

You can take the reporter out of the city, but don't take away her mule!

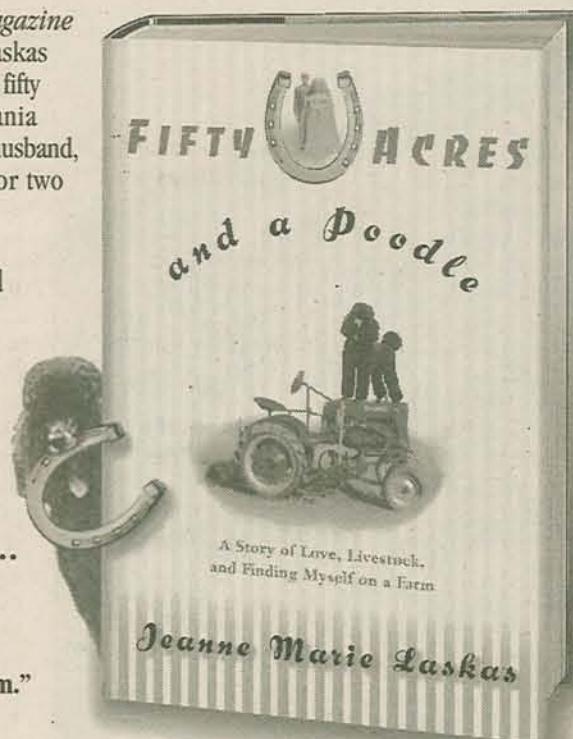
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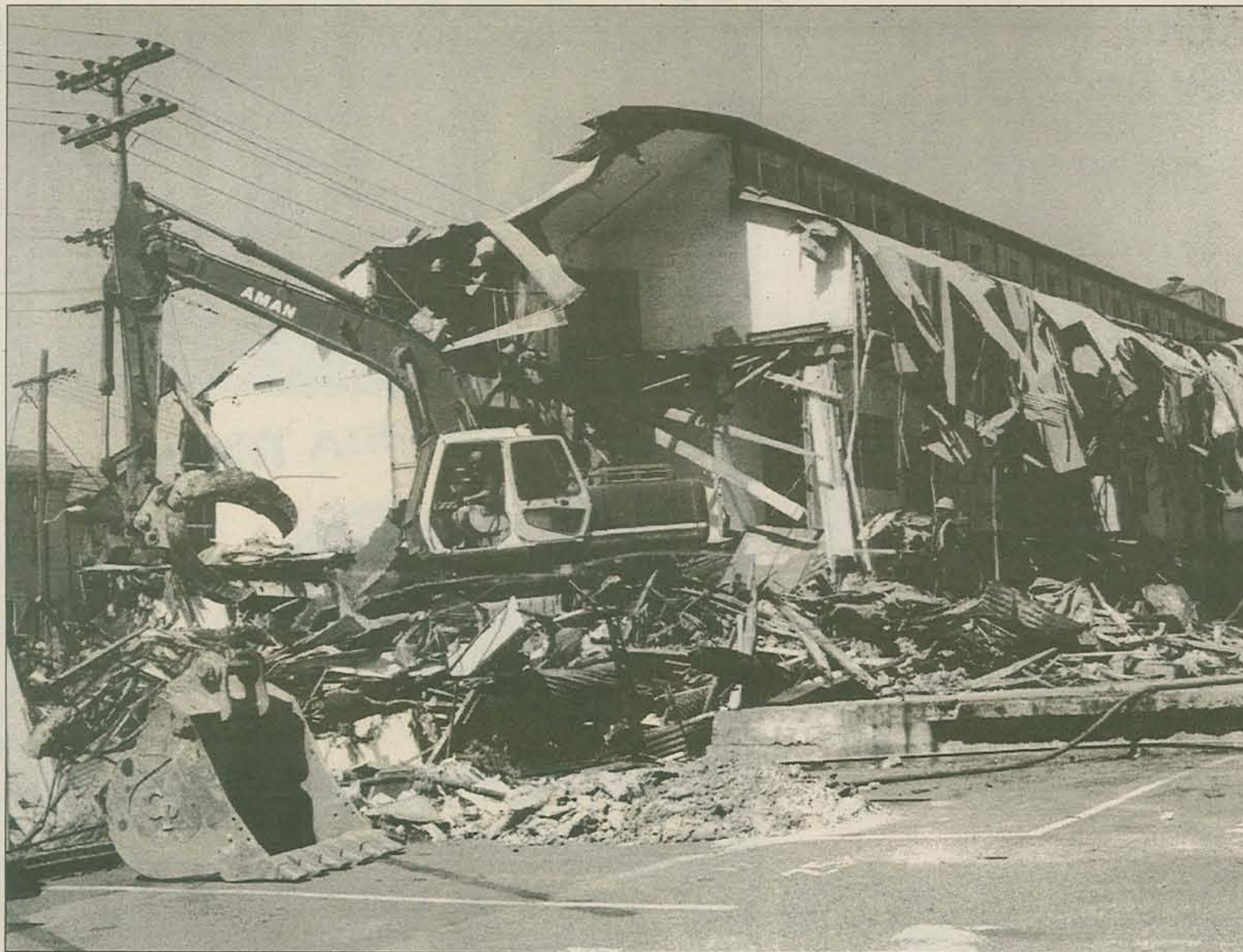
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GUARDIAN PHOTO BY PAT MAZZERA



Wrecking crew: Dozens of artists' studios at 20th and Bryant Streets were torn down to make room for Bryant Square, a gargantuan office development.

Giving away the city

How developer lobbyists and PACs have manipulated planning policy. *By Lucia Hwang*

In the late fall of 1998, Andy Patrick needed space and he needed it fast. As the chief operating officer of a San Francisco Web design firm then called Adjacency, Patrick was in charge of finding new accommodations for his growing company.

Patrick said he drove around SoMa until he found a promising building on Harrison Street near Eighth Street: the old Breyer Electric company. There was just one problem: the space was zoned for manufacturing and industrial use, and Adjacency didn't fit the bill.

The company's architect suggested

a solution. "He said we're going to have to file some papers, get the zoning administrator to say we're a manufacturing use," Patrick said. So in papers filed with the San Francisco Planning Department, Adjacency lied and claimed to produce CD-ROMs.

"The only time we produced a CD-ROM was when we were backing up [data]," Patrick admitted. "I can speak from firsthand experience how a company can get past light-industrial zoning, and the architects and contractors all know it. It's very simple. You have to be manufacturing or producing something. So you say, 'We're 'pro-

ducing' CD-ROMs and 'producing' Web sites.'"

Patrick was a lucky beneficiary of a Brown administration that has sacrificed sound urban planning in favor of fast-track projects for lobbyists and developers who are wired to the mayor through donations to his soft money reelection campaign and to other elected officials.

Since 1998, infotech and developer interests have spent at least \$1 million to reelect key public officials (including the mayor and candidates for district supervisor) and pass legislation. They also spent at least \$540,000

on lobbyists to push through their projects.

For the past few years the Planning Department has given virtual blanket approval to projects for "new economy" businesses. For clients of the city's most politically connected lobbyists, the department has bent over backward to the point where many critics say it is breaking San Francisco planning laws.

Nowhere is the manipulation of the planning process more blatant than in the department's misclassification of infotech companies as "business services" instead of traditional offices,

through documents known as "determinations," official interpretations of the Planning Code by the zoning administrator.

The business service designation enables developers and infotech companies to build in areas of the city where they normally would not be allowed — and to do an end run around the office development cap set by Proposition M.

"[The developers] are cheating massively," said Sue Hestor, a San Francisco land-use attorney who has been prominent in fighting such projects and is a major proponent of Proposition L.

In recent months the number of requests to the zoning administrator for such classification has reached phenomenal proportions. A survey of requests and decisions prior to 1998 reveals that most letters to the zoning administrator were mundane inquiries into whether the zoning in a particular area allowed a business to serve alcoholic beverages, or whether homeowners could build onto their houses. In contrast, of all requests for zoning administrator determinations on file with the department for 2000, at least 25 percent of them are representatives of developers or companies asking for designation as a "business service."

And, after reviewing hundreds of pages of requests and decisions for business service determinations, the *Bay Guardian* could not find even one request that was denied, which seems odd since the city's stated planning policy is that all Internet businesses generally be treated as office space.

In a 1999 "information flyer" about Internet technology, the Planning Department states that multimedia and other Internet technology businesses are considered "office use" unless the zoning administrator decides otherwise. "The Planning Department will not give blanket approvals of multimedia as business service or as non-office use," the flyer promised.

By ignoring the San Francisco Planning Code and letting these businesses locate in areas zoned for industry, the Planning Department is damaging the city's physical and social landscape, critics charge. Infotech companies that can afford office-level rents squeeze out light-industrial businesses — often shops that offer blue-collar jobs for which neighborhood residents are qualified. Offices posing as a type of business that generally has a lower density of employees also cause massive parking and traffic problems (see "38,000 Evictions?," page 16).

The miscategorization of these

1942-44

From page 16

The East Bay is targeted as the center for heavier industry, chemicals, and petroleum, while the South Bay will be the site of light manufacturing, electronics, and the aerospace industry. San Francisco, the council decides, will be the center for administration, finance, consulting, and entertainment — the Manhattan of

the West Coast.

A system of freeways and the \$1.5 billion Bay Area Rapid Transit (BART) system are envisioned to link all of those sectors together — and to bring people from bedroom communities in the suburbs into downtown San Francisco.

As Alvin Duskin will write later, in the introduction to the 1971 *Bay Guardian* book *The Ultimate Highrise*, "It all sounded good, and in fact it is good if you want to win a war against

a real enemy. If you are not thinking about winning, you might decide that you want open space in your own neighborhood as well as on the top of a mountain. You might want certain factories in the neighborhoods so that minorities will have a better chance of finding jobs.

"You might want to have people living downtown next to the banks and the insurance companies so that when the offices close at five o'clock the neighborhood stays lively. You might not

want to forge ahead, because you might not want to give up whatever it takes to win the race to grow faster than anyone else is growing. Because you can't win without losing something."

1945 Steve Bechtel, the head of Bechtel Corp., joins the corporate heads of Bank of America, Kaiser Industries, Standard Oil of California, and U.S. Steel in Citizens for Rapid Transit, a group that plots the development of San Francisco into a second Manhattan that would



'Manhattan Madness': The June 18, 1968, cover helped spark the *Bay Guardian's* anti-Manhattanization campaign.



companies also means the city collects lower fees and miscalculates how much housing it should build. It's no mere technical matter: the practice, critics say, is transforming residential neighborhoods into overcrowded business districts — bringing traffic, parking problems, and gentrification (see "The Dot-Com Road to Ruin," page 20).

The sound of money

Proposition K, the mayor's answer to the office development policy crisis, has garnered much fanfare for classifying information technology and Internet-related companies as office space. But it also allows projects that requested business service determinations by Aug. 9, 5 p.m., to escape office classification. Reuben and Alter, a law firm headed by mayoral insider James Reuben, was one of the main lobbyists who took advantage of this deadline — even though the cutoff time was not made public until afterward — to submit more than a half dozen requests Aug. 8 and 9. Other beneficiaries included local Democratic party fundraiser and lobbyist Robert McCarthy and the lobbying firm Baker and McKenzie. Their timing strongly suggests that they enjoyed insider knowledge about the deadline.

But that was just the tip of the iceberg.

According to sources close to the Planning Department, Reuben and Alter was writing its own decisions and faxing them in for zoning administrator Larry Badiner's signature just minutes after sending in its requests.

Andrew Junius, one of the lawyers at Reuben and Alter, declined to comment about client business but told us that the firm is simply using a process that is available to everybody in the city. "We are not doing anything that the Planning Code doesn't allow," he said. "It's the zoning administrator's job to determine ambiguities of the Planning Code. It's not wrong to just pose the question."

Nowhere is the coordination between the zoning administrator and lobbyists more apparent than in Badiner's approval of a business service designation for campsix Inc., a business-to-business Internet incubator represented by Reuben and Alter. Documents show that Badiner's decision was issued the very same day as the request — a turnaround time that's unheard of for other requesters. Usually it takes anywhere from several weeks to more than a couple of months for decisions to be

issued.

It's the big dollars from lobbyists and developers — whose clients are backed by money from venture capitalists — that ensures this kind of treatment from the city, Hestor says.

A Bay Guardian analysis of planning records and two years of lobbying reports shows that multimedia office developers and their representatives flex their muscle either through political relationships with the mayor or through generous donations to his official and soft money reelection campaigns and to his political allies. The hundreds of thousands of dollars spent by clients on lobbyists and by developers on soft money campaigns set the tone for the planning department's priorities.

According to campaign contribution and independent expenditure reports on file with the city's Ethics Commission, big developers of multimedia space and their lobbyists spent at least \$250,000 to help reelect Mayor Willie Brown.

Companies affiliated with Doug Rosenberg, a SoMa developer who is a large landlord to dot-com companies, contributed at least \$25,000 to the Willie Brown Leadership political action committee, which spent money on mailers and funneled about \$170,000 to the Alice B. Toklas PAC, which spent the money on a TV ad supporting the mayor.

SKS Investments, which has developed giant office buildings mainly marketed toward multimedia companies, spent a total of \$106,000 helping to reelect Brown. At least \$95,000 of that went to the Dot Com Good Government Committee, which spent about \$100,000 on campaign mailers supporting Brown. Swinerton and Walberg, a major construction company in the city, gave \$5,000.

Jim Gonzalez, the Dot Com committee's treasurer and head of another pro-multimedia lobby called the Infotech Coalition, also gave \$5,000 to Dot Com Good Government; this year he was paid \$25,000 by the coalition to testify in support of Katz's multimedia-friendly amendments to the job-housing linkage legislation, \$5,000 in support of SKS's Bryant Square project.

McCarthy, who lobbies for SKS, and his lobbying partner, Debra Stein of GCA Strategies, played a major role in raising money to reelect Brown. They and their clients accounted for 14.3 percent of the \$2.6 million in soft money spent in support of Brown's campaign, according to campaign records. Stein and McCarthy contributed \$21,250 to several inde-

pendent expenditure committees. Soft money contributions from their clients totaled \$356,000. The Bryant Square project set the precedent for locating large office projects in neighborhoods outside of the downtown area.

More recently, both Bigstep.com and Listen.com have hired McCarthy to give them legal advice for their respective projects at the Bayview Bank Building and at 269 Potrero Ave.

Lobbyist and multimedia developer money have popped up in campaign reports of district election candidates who support the mayor's development agenda. For example, reports for Michael Yaki for Supervisor show \$250 to \$500 donations from McCarthy, Reuben, GCA Strategies, Marcia Smolens's HMS Associates, 450 Rhode Island St. developer Ron Kaufman, and Mark Mosher of Barnes, Mosher and Whitehurst — to name just a few. District 10 candidate Linda Richardson's reports show donations from many of the same sources.

And in the hot fight between Brown's Prop. K and activist-backed Prop. L, the Yes on Prop. K committee has raked in more than \$220,000, much of that in \$10,000 to \$15,000 chunks from developer lobbyists and construction interests such as McCarthy, HMS Associates, and Swinerton and Walberg. Doug Rosenberg's companies alone gave a total of \$75,000. Two new PACs have also mushroomed to support K and fight L: the Jobs Government Reform Fund and the San Francisco Small Business Advocates. The latter received \$10,000 from San Franciscans for Sensible Government and spent almost \$4,500 to fund ballot arguments in support of Prop. K.

Since the beginning of 1998, SKS itself has spent a total of over \$300,000 for lobbying powerhouses McCarthy, Barnes, Mosher and Whitehurst, GCA Strategies, and Pillsbury, Madison and Sutro to contact city officials on behalf of its projects. Those firms have lobbied the mayor, planning director Gerald Green, former zoning administrators, almost all of the members of the Planning Commission, staffers at the Planning Department, almost all of the members of the Board of Supervisors, and almost all of the members of the Board of Appeals.

Although anyone can ask for a zoning administrator determination, a relatively small circle of firms has made the vast bulk of the requests. Among these are McCarthy, Baker and McKenzie, Reuben and Alter, and

Continued on page 37

be the economic gateway to the Far East. The men quickly turn their attention to the South of Market area as a place to expand the city's Financial District and to build the new hotels and convention center that "Manhattan West" will need.

1950 The San Francisco Redevelopment Agency receives an advance of federal funds to study redevelopment in SoMa.

1952 The Redevelopment Agency declares a

19-block area in SoMa "blighted." The next year the San Francisco Board of Supervisors designates this Area D and begins moving to clear out the existing residents — thousands of people, mostly retired single men and immigrants — to make room for new hotels, offices, a convention center, and a ballpark.

1954 Benjamin Swig, owner of the Fairmont Hotel, tells the Redevelopment Agency that he wants to privately develop parts of SoMa, in-

cluding the blocks bounded by Third, Fourth, Mission, and Folsom Streets. He creates the "San Francisco Prosperity Plan," which includes a convention center, a stadium, office high-rises, and parking. He wants his blocks to be declared blighted, though only a relatively small number of buildings are in disrepair. Though Swig's plan is not adopted, it lays the groundwork for urban renewal.

Continued on page 20

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34TH ANNIVERSARY SPECIAL The dot-com road to ruin

The perils of turning San Francisco into a one-crop economy. *By Tim Redmond*

You can see the checkered past and shaky future of San Francisco's economy through a chain-link fence on Potrero Hill, at the corner of Kansas and Mariposa.

Inside the fence is the sprawling S&C Ford complex, where some 50 mechanics and clerks fix cars, sell parts, and operate a small car-rental agency. The complex takes up an entire city block. It's the shop of last resort for Ford owners, the place where you go to get the obscure part that Grand Auto and Kragen don't carry.

It won't be there much longer. Ron Kaufman, the developer husband of Sup. Barbara Kaufman, just won permission to demolish the old industrial building and put up a high-rise office tower that will house the world headquarters of Macromedia, a high-tech firm.

Just behind the fence, clearly visible over the S&C roof, is the tall construction crane that's building a high-rise for luxury apartments and retail outlets. Beyond sits Pacific Bell Park, and just to the right, the steel skeleton of yet another big office complex.

In the background is the downtown skyline, some 80 million square feet of office space, most of it built between 1965 and 1986, when a landmark growth-control measure known as Proposition M put strict limits on office construction (and in the process, saved San Francisco from economic disaster).

1980s: one-crop disaster

To understand the hazards of San Francisco's dot-com fixation and the one-dimensional development path being

blazed by Mayor Willie Brown, you just need to consult recent history.

In the early 1980s, under the Ronald Reagan administration, the federal government changed the rules restricting the kinds of investments that savings

and built. Herb Caen, the late *San Francisco Chronicle* columnist, called it a "vertical earthquake." Then-mayor Dianne Feinstein called it the economic salvation of the city.

But there was something very wrong with Feinstein's picture. By the mid 1980s San Francisco, along with other big cities, was becoming home to what were known as "see-through buildings": big new towers with no tenants.

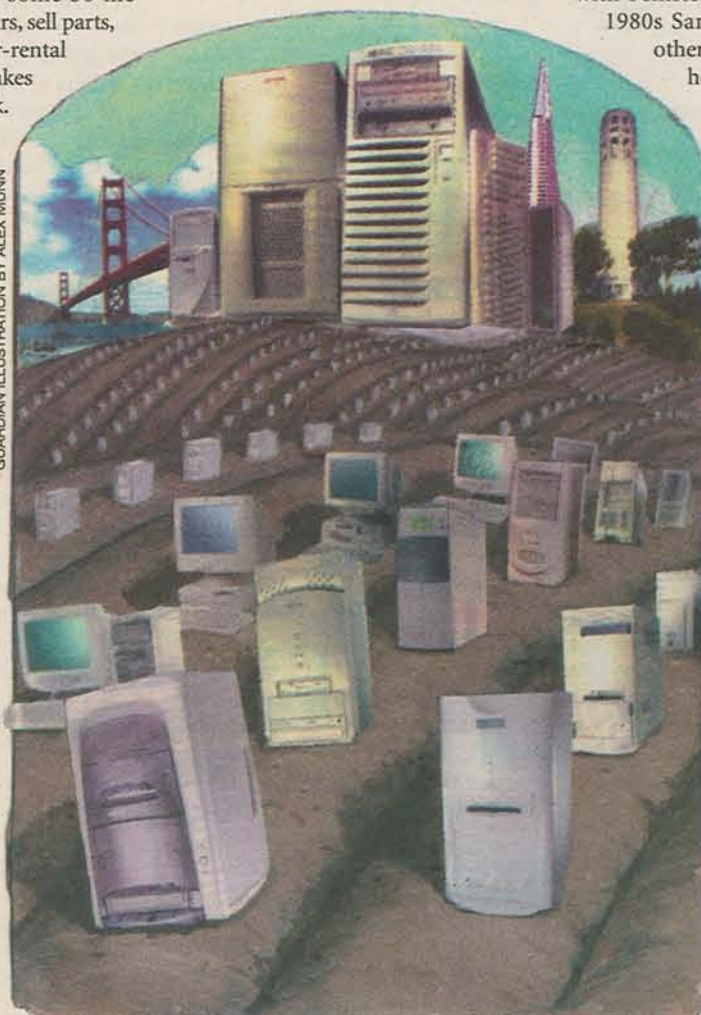
A *Bay Guardian* study by MIT professor David Birch in 1995 proved what many San Franciscans had long suspected: Small, locally owned, independent businesses were the only ones showing job growth in the city. The big companies that were supposed to expand and fill all those high-rises were actually shrinking.

High-rise development wasn't helping the economy at all. It wasn't serving a need for more office space; it was simply reflecting policy decisions in Washington that made it (temporarily) attractive to park cash in office buildings.

With Feinstein's economic argument rebutted by reality, voters passed Prop. M

in 1986, placing strict limits on the amount of office space the city could approve every year.

Then the bubble burst. The recession of the late 1980s bankrupted real estate developers and savings and loans, and the American taxpayers had to cough up half a trillion dollars to bail out the S&Ls that had so happily financed so many office buildings for so little good reason during the Reagan boom years. Cities like Houston, where there were no limits on office development at all,



GUARDIAN ILLUSTRATION BY ALEX MUNN

and loan associations and insurance companies could make. Reagan's people also changed the tax laws on commercial real estate, making it easier to write off investments more quickly.

Those two factors created a huge surplus of investment capital and drove a massive boom in the commercial real estate market in major U.S. cities.

In San Francisco between 1980 and 1986, more than 30 million square feet of new space (the equivalent of 50 Transamerica buildings) was proposed

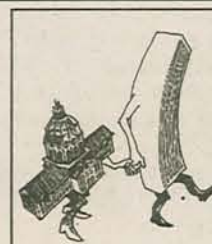
nancial District. A few months later the committee quietly offers another gift of similar size.

Joseph Alioto becomes first a member, then chair, of the Redevelopment Agency. Alioto invites Swig to present his Yerba Buena Center (YBC) plan again to the Redevelopment Agency. Swig details his plan, adding two more blocks to the original redevelopment area, and promises to contribute \$3,500 for a study to expedite the process.

1955

From page 19

1955 Two local businesspeople, Charles Blyth, stockbroker and director of Hewlett-Packard, and J.D. Zellerbach, a pulp and paper magnate, form the Blyth-Zellerbach Committee. Blyth-Zellerbach immediately gives the San Francisco Planning Department \$25,000 for an "objective" study of the produce-market area to the east of the Fi-



Hand in hand:
Louis Dunn's
cartoon, from
*The Ultimate
Highrise*
(1971), shows
City Hall palling
around with a
high-rise.

suffered major economic blows.

San Francisco also suffered during the recession, but the impact here was far less severe. One major reason: San Francisco's economy (thanks in part to Prop. M and other growth-control efforts) was far more diversified.

Grow more than corn

Legendary economist and urban theorist Jane Jacobs likes to argue that a healthy economy is like a healthy ecosystem: the more niches that are filled, the better.

Savvy farmers have known for hundreds of years that it makes no ecological sense to grow the same crops over and over in the same field: monocrop agriculture depletes the soil, of course, and it also leaves a farm economically vulnerable.

If all you grow is corn, and a fungus kills the corn (or there's a worldwide corn glut, and the price drops to almost nothing), your entire farm is in trouble. And if all the farms in the community grow nothing but corn, the entire community is in trouble.

Since the industrial revolution, hundreds of cities all over the world have developed monocrop economies — and the results have almost always been disastrous. The downturn in the auto industry in the 1980s almost wiped out Detroit. Pittsburgh is still trying to recover from the decline of the American steel industry.

And when the high-tech industry has a serious shakeout — which it will, sooner or later, and the signs are saying sooner — San Jose is going to be walloped.

If Mayor Willie Brown has his way, and Prop. K passes, San Francisco will be walloped too.

Ill-fated ventures

The explosion in San Francisco office space today is driven, as the boom was in the 1980s, less by any sound economic foundation than by a sudden surplus of capital. In this case it's venture capital, huge sums of cash going to local Internet start-ups. At one point in 1999 venture capital was pouring into Bay Area firms at the rate of \$20 million a day (see "The Battle for San Francisco," page 14).

According to pro-business lobby the San Francisco Partnership, there are now 40,000 people working for Internet-related industries in San Francisco — and almost none of those jobs existed five years ago. That phenomenal growth has real estate developers drooling: if the dot-com expansion continues at anything near its current rate, all of those new employees will need somewhere to sit all day. And the developers,

like the mayor, are operating on the same principle as they did 15 years ago: if we build it, they will come.

But that didn't happen in the 1980s, and it may very well not happen now. There's a strong possibility that the city will allow the developers to put up dozens of new office buildings, with hundreds of thousands of square feet of office space, and then the industry to which we've hitched our fate will take a dive. It may not be a long-term dive; it may just be a bump on an upward path. But it will have a deep and lasting impact on the city's economy.

That's because, in the process of building all this space for all these new dot-coms, the city is losing a lot of other types of businesses: light industrial, small manufacturing, local retail, and local artists and artisans. And once these companies are driven out — either by direct displacement (a dot-com has taken over their space at higher rent, or a new office building has replaced their lower-cost facility) or by indirect displacement (the new office buildings in the neighborhood drove up the rent) — they will go out of business or go somewhere else. And they'll never come back.

"The bubble is bursting already," explained economist Julianne Malveaux, the Washington-based writer of a nationally syndicated economics column. "And high-tech business is going to oscillate for 20 years to come. If your portfolio is not diversified, you're stupid — and that goes for both investors and communities."

Malveaux, who has been a professor at both San Francisco State and UC Berkeley, told us that San Francisco is foolish to be letting the needs of Internet businesses drive other types of operations out of the city.

"City government needs to understand that you should never put all your eggs in one basket," she said. "What government should be doing is intervening when the market is causing these kinds of problems."

False economy

At a Haight Ashbury Neighborhood Council forum two years ago, Tim Carrico, the wealthy real estate investor and head of TCO Realty, made the argument that a lot of opponents of Proposition L, the growth-control measure on the November ballot, are making now. Let the developers build all they want, he said; eventually they'll build too much, and there will be cheap housing and office space for all.

That's not a pretty environmental picture, of course. But it's also bad economics.

San Francisco is a tiny, crowded piece

of land, 49 square miles with the third-greatest population density of any city in America (after Manhattan and Union City, New Jersey). Anything you build here affects something else. And the traditional, simplistic laws of supply and demand parroted by Carrico and the free-marketeers simply don't apply here.

Take the 159,000-square-foot Bryant Square project, in the heart of the north-east Mission. That high-tech office complex couldn't go up until a smaller building, which housed more than 50 artist studios, was demolished. So the artists had to go; many of them are gone from the city altogether.

When the project is finished, 660 new workers will cram into the neighborhood every day. Most of them will make good salaries, and they'll require nice new places to eat lunch. Already, in the past five years, the neighborhood's burrito stands and factories have been replaced by snappy sushi bars and micro-breweries.

Soon the owners of the remaining low-cost commercial buildings in the area will realize that their property is part of a booming high-tech office district. When the current leases end, their tenants will face stiff rent hikes, and a lot of them will leave.

If Carrico were right, the new office space would add to the existing supply, driving down prices. But that's not what happens. Instead, the new office space actually drives prices up.

That's happened all over San Francisco, from South of Market to Jackson Square to Multimedia Gulch. It's the same phenomenon that causes residential gentrification, and it will happen to any neighborhood where this sort of office development is allowed.

Charles Mori, one of the owners of S&C Ford, told me that he lost his lease when the building owner sold to Ron Kaufman. Mori was relatively lucky: he found a new site on Industrial Way, just a mile or so south of S&C's current space. He insisted that the new building will have plenty of room for all the existing employees and that no jobs or services will be lost.

But one of the people working in the shop isn't so sure. "He says there won't be any layoffs, but I don't know," the guy told me, shaking his head. "At this rate, in a few years you won't even recognize San Francisco. It's going to get to the point where you won't be able to get your car fixed anywhere in town anymore."

We've been down this road before, and we've always managed to stop the developers in time. But it's never been this bad. And if we don't do something quick (vote yes on L), it's safe to say we've all but lost San Francisco. ❖

center of the city. One elevated freeway is slated to run right over Golden Gate Park. The *Chron* scolds the protesters who object to the new highways: "The remarkable aspect of these protests and claims of injury is their tardiness. They concern projects that have for years been set forth in master plans, surveys, and expensive traffic studies. They have been ignored or overlooked by citizens and public officials alike

Continued on page 22



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Oct. 12, 1955 Swig admits to the *San Francisco Examiner*, "This is a straight business proposition.... I think I'm going to make a lot of money out of it, or I wouldn't be spending all this time on it." The Planning Department finds that most of the four blocks Swig wants to add to the redevelopment area are not, in fact, "blighted." But the Redevelopment Agency, then the supervisors, agree to accommodate Swig.

1956 Property owners in SoMa begin to fight redevelopment on the grounds that the "blighted" designation hurts their property values. The Redevelopment Agency takes SoMa off its list, but only temporarily.

Nov. 2, 1956 The *San Francisco Chronicle* publishes a map of the proposed and actual freeway routes through San Francisco. It's an extensive network, including 10 new roadways that will ring the waterfront and chop up the

Defending the barrio

Will working-class activists save the Mission? *By Cassi Feldman*

GUARDIAN PHOTO BY THOR SWIFT



Developing opposition: Mission residents and antigentrification activists protested a plan to allow dot-com office space in the old Armory building at City Hall Sept. 8.

In a lot at the corner of Shotwell and 23rd Streets, behind a corrugated metal fence, is Nuevo Ramize Flowers, a makeshift nursery with a blue tarp roof. Rows of plastic buckets hold daisies and irises, and pumpkins of all sizes are on display for Halloween. It doesn't look like much, but some people say it started a movement.

Before opening the shop, owner Carmen Ramirez cleaned houses for a living. But after years of enduring patronizing bosses and harsh chemicals, she found a way out. The daughter of El Salvadoran entrepreneurs, she began selling flowers out of the empty lot behind her home. Her business steadily grew, and eventually she got a permit and began to pay taxes to the city.

Ramirez's neighbors (mostly Latino) were impressed that an immigrant who spoke little English could build a business from nothing. But a handful of (mostly white) elderly neighbors complained about the light, noise, and traffic the shop brought to their block. They complained to the San Francisco Planning Commission that Ramirez was running a business on a lot that was once zoned residential.

After her first hearing before the commission, Ramirez feared she would lose her shop. But local nonprofits brought 60 supporters to the showdown March 18, 1999. After almost an hour of testimony, she was allowed to keep the nursery as long as she made changes to accommodate those who had complained. Ramirez was grateful for the commissioners' change of heart. "Before, they used to treat me like a dog," she told us. "But when people came, then they had a reason for listening."

MACTivism is born

The organizers who helped save Nuevo Ramize now face a much greater challenge: saving the Mission. "Aquí estamos y no nos vamos" (We're here and we're not leaving) is the chant you hear most often at rallies organized by the Mission Anti-Displacement Coalition. Formed seven months ago, MAC has led 1,000 supporters on a spirited march through the Mission District, demonstrated outside the Mission's Armory building, shut down the Planning Commission after a speaker was forcibly removed, and invaded the offices of Bigstep.com to protest its takeover of Bay View Bank.

MAC's mission statement is ambitious: "To eliminate the displacement of low-income and working-class people from the Mission District — who are primarily Latinos and other people of color, tenants, artists, and community serving businesses and nonprofits." And

1956

From page 21

—until the time was at hand for concrete pouring and when revision had become either impossible or extremely costly."

November 1957 Bay Area Rapid Transit (BART) district officials begin to meet to decide how to implement a report prepared by the engineering firm of Parsons, Brinkerhoff, Hall, and

McDonald, which recommends the creation of a centralized business district in San Francisco and a rail system to transport workers into the city. "The end result of BART," Roger Lapham Jr., a longtime BART director, tells the *Bay Guardian* in 1968, "is that San Francisco will be just like Manhattan."

In the same story Adrien Falk, head of BART's board of directors, admits, "It's not a question of whether it's desirable. It's the only practical

way. Certain finance, banking industries, want to be centralized, want to have everyone near each other.... There's also a cultural aspect. You can't have the symphony, the opera, the ballpark in every community."

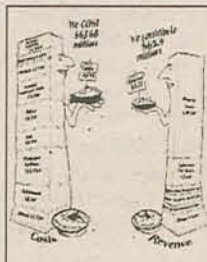
1958 By the time the Embarcadero Freeway is nearly under construction along the waterfront, an unprecedented coalition of neighborhood activists — including Haight-Ashbury resident and neighborhood activist Sue Bierman — has formed a

campaign to end construction of the freeway. More than 30,000 people sign anti-freeway petitions in neighborhoods around the city.

1959 As a result of the public outcry, the Board of Supervisors votes to cancel 7 of 10 planned freeway routes through the city.

1959 Justin Herman is appointed executive director of the Redevelopment Agency.

Planning consultant Aaron Levine issues a report concluding that San Francisco lags behind



High cost, low benefit: This cartoon, from *The Ultimate Highrise*, shows how high-rises bankrupt the city.

their membership reflects that goal, drawing a cross-section of community organizers, Latino families, outspoken teenagers, and artsy Bohemians who mirror the Mission itself.

One of the group's first coups came in response to the commission's approval of Bryant Square, a 159,000-square foot office complex at 20th and Bryant Streets. Not only did the project displace existing homes and businesses, but many residents felt it was too big for a residential area and would negatively impact housing, traffic, and parking. Although 27 people spoke against the project, the commissioners still approved it on May 4.

MAC was outraged and staged several protests during what Victor Miller, editor of *New Mission News*, labeled "the summer of discontent." MAC members marched down to the Planning Department at 1660 Mission St. and stood chanting outside until director Gerald Green agreed to meet with them. Green showed up June 28 with commissioners Linda Richardson and Hector Chinchilla in tow.

Five hundred people turned out, twice as many as MAC organizers expected. "We planned to hype the thing up," Geri Almanza says. "But we didn't have to; they did it themselves." After hours of testimony, Green was given three minutes to speak — the same amount of time allowed members of the public at Planning Commission hearings. Green agreed to support and fund a community planning process but would not consent to the coalition's most pressing demand: a moratorium on development in the Mission.

Although the commissioners listened patiently, another planning official confidentially told us that real change would only come from the mayor's office. MAC member Renee Saucedo disagrees: "We've already had an impact," she says. "MAC is known not only city-wide but nationally.... The eyes are on San Francisco as to how city officials can be held accountable for the makeup of the neighborhood."

Mission deluxe

The organization that now claims headlines and hundreds of supporters started last spring when local organizers came together for lunchtime meetings at Centro del Pueblo. Groups such as People Organizing to Demand Environmental and Economic Rights, Mission Housing Development Corporation, and Mission Agenda had spent years fighting for economic justice. But this fight was different.

For one thing, gentrification, the new buzzword, was happening at an

No laughing matter

Performers hijack Arriba Juntos's comedy benefit.
By Cassi Feldman

A well-heeled, mostly Latino audience paid as much as \$50 a ticket to celebrate the 35th anniversary of Arriba Juntos, a job training organization, at the Herbst Theatre Aug. 18. But Arriba Juntos has been in the spotlight lately for other reasons: its director, David Bracker, was one of the only Mission community leaders to side with SKS Investments, the developers of Bryant Square, at a fiery Board of Supervisors hearing in June. SKS managing partner Dan Kingsley sits on the board of Arriba Juntos and contributed \$20,000 to the fundraiser on behalf of himself and his company.

If the crowd expected an evening of low-impact laughs, it was in for a surprise. Performers Marga Gomez and Culture Clash knew all about the controversy and used much of their time on stage to rail against gentrification and displacement.

Marga Gomez moved from easy cracks about VH-1 and Elian to edgy mockery of dot-com culture. "Don't worry about the Latinos," she cooed in a snobby French accent. "Your Lexus will be safe at Foreign Cinema."

Culture Clash, a Latino comedy troupe born in the Mission, dedicated part of its performance to the dancers who had been arrested at Dancers' Group Footwork just that morning for protesting the group's eviction. During a satirical slideshow, they identified a small green tree frog as Jim Gonzalez, the former supervisor who now lobbies on behalf of the high-tech industry.

Then they invited René Yañez, a legendary Mission artist now facing eviction, to take the mic. Yañez pleaded solemnly with the audience to save the Mission and spoke of displacers as "people who think they can buy Latino organizations" — a transparent reference to SKS and Arriba Juntos.

Some members of the audience seemed jolted by the sudden shifts in tone; others cheered the message. At the end of the night, a member of Culture Clash thanked Arriba Juntos for allowing the troupe to perform — and for not checking its material in advance. ❖

unprecedented rate. The San Francisco Tenants Union reports that 799 eviction notices were filed in the Mission during the past five years. Cynthia Martinez remembers being shocked when her family was evicted from the apartment they rented for 20 years on Folsom. "The

According to a Mission Economic Development Association report, the neighborhood's median home price jumped from \$235,000 in 1997 to \$381,000 in 1999, while average monthly rent on a two-bedroom rose from \$1,330 to \$1,678, and a square foot of



Renee Saucedo: "The eyes are on San Francisco as to how city officials can be held accountable for the makeup of the neighborhood."

Mission was a place where you could always get a cheap room," she told us. "There were handwritten signs in store windows, everywhere, and always for under \$500 a month."

office space shot up from \$76 to \$103 — all much larger jumps than in San Francisco as a whole. As commercial rents went up, dot-coms moved in, and

Continued on page 39

other cities in terms of redevelopment. In response the Blyth-Zellerbach Committee forms San Francisco Planning and Urban Research to encourage business support for urban renewal.

1960 Mayor George Christopher designates SPUR the city's official Citizen's Advisory Committee for Redevelopment, a body required under federal urban renewal codes. Soon after, the mayor asks the Redevelopment Agency to once again begin work on SoMa.

1960-1970 As many as 4,000 families are displaced from the Western Addition as a result of an urban renewal project. The project also includes the construction of the Geary Expressway, which transforms a busy central roadway within the Western Addition into a limited-access highway that improves access to downtown.

Years later, in *The Contested City* (Princeton University Press, 1983), John H. Mollenkopf

explains what really happened: "After World War II, the Western Addition had a thriving black commercial life. Its main commercial artery, Fillmore Street, featured every manner of convenience, including nightclubs like the Cafe Society, Esther's Breakfast Club, Jimbo's Bop City, and the Both/And. Vernon Thornton owned a popular bowling alley on Fillmore. As renewal began execution, according to Thornton, the

Continued on page 24



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34TH ANNIVERSARY SPECIAL

Planning for profits

How the pro-development Planning Commission routinely violates the city's General Plan. *By Cassi Feldman*

San Francisco's thousand-page General Plan reads like a city planner's dream. Considered a "constitution for development," it envisions an urban utopia where families live in affordable homes, Muni runs smoothly, small businesses prosper, and artists get the space and funding they need.

First created in 1945 but amended several times since, the plan includes specific guidelines for every neighborhood and every component of urban life. There are rules on air quality and environmental protection, land use and urban design. Together they mandate a balance between economic growth and human well-being.

It's a mandate the city's current Planning Commission has been ignoring for years.

The seven-member body has allowed giant office buildings to move into residential neighborhoods, approved the demolition of existing housing and historical landmarks, let dot-com companies take over needed industrial space, and refused to curb illegal live-work development.

This isn't the first time the Planning Commission has worked against the city. An unchecked high-rise construction boom in the '80s prompted 1986's Proposition M, the original cap on office development. But, longtime observers say, the planning process has never posed a greater threat to the city's neighborhoods than it does today.

"I've never seen anything like this, particularly the pace," said Rene Cazenave, an organizer with the Council of Community Housing Organizations. "In the '70s and '80s there was massive expansion, but it was spread over 15 years. Now you see the same amount of development compressed into a two-year period."

It's not exactly surprising. The commissioners, some of whom have little background in planning, were all appointed by Mayor Willie Brown. And last month Brown fired Dennis Antenore, the lone slow-growth advocate on the board, when he dared to challenge Brown's pro-development initiative, Proposition K.

While spokesperson P.J. Johnston insists that the commission consists of a "whole range of people," both of the mayor's new appointees are professional real estate brokers (see "Introducing Mayor Brown's Planning Commission").

GUARDIAN PHOTO BY LORI EAMES



Crowded house: Live-work properties are putting the squeeze on historic San Francisco housing.

The Planning Department isn't much better. Sources inside the department, who are afraid they will be fired if we use their names, tell us that morale is at an all-time low. Under the supervision of director Gerald Green, another pro-development Brown appointee, they feel forced to comply with the department's unspoken philosophy. They won't even be quoted anonymously voicing opposition.

"Right now the Planning Commission and the Planning Department think of themselves as a restaurant for developers," said Aaron Peskin, a neighborhood activist and a candidate for supervisor in District Three. "If the developers want chicken, they serve chicken. Anything and everything is on the menu."

That mood may be contributing to high turnover rates in the department. According to payroll statistics, a third of the department is new; 48 out of 130 staffers have only been working there since 1998. And staffers have a vested interest in approving projects. Despite the city's economic boom, the Planning Department's budget is increasingly funded by permit revenues. "The whole point of General Fund funding was that it gave planners an objectivity on project approvals," planning activist Calvin Welch said. "If your salary is dependent on approval of projects, guess what you're going to do?"

While development rushes on, the General Plan seems to have fallen by the wayside. In the past five years almost

12,000 eviction notices were filed with the San Francisco Rent Board. The city has lost countless small businesses, art facilities, and community-based organizations. While the Planning Commission doesn't actually hand out eviction notices, its refusal to abide by the General Plan helps usher in developers who do.

Terry Roberts, a senior planner in the Governor's Office of Planning and Research, told us that the state requires cities to maintain and abide by their own general plans in order "to give the public some assurance as to what the accepted goals and policies are for the development of their community." If the general plan isn't followed by a local planning commission, she said, citizens can sue the city.

Given the makeup of the current commission, San Francisco citizens may have to. We asked land use attorney Sue Hestor if there was any way to enforce the General Plan. "Go to court," she said, shaking her head.

But that's no simple task, according to F. Joseph Butler, an architect who regularly appears at commission hearings on behalf of neighborhood activists. "Citywide, neighbors resent having to spend hundreds of hours and/or thousands of dollars — some do both — to cajole the city to enforce its own Planning Code," he told us.

Here are just a few General Plan provisions and how they've been forsaken:

Continued on page 28

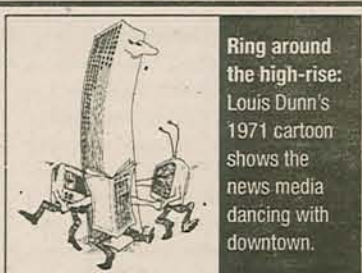
1960-1970

From page 23

[Redevelopment Agency] held off purchasing his thriving business, even though it was located in the area to be demolished for a new shopping center-style development. Instead the [Redevelopment Agency] demolished much of the surrounding housing, displacing Thornton's clientele and driving him out of business. Only

then did the Agency take his property, offering him a fraction of what it was worth."

1962 BART's promoters get Bay Area citizens to approve a \$792 million general obligation bond issue to finance a 71.5-mile high-speed transit system, consisting of 33 stations serving 17 communities in three counties. Property taxes are supposed to pay off only the interest on the bonds, but the interest costs \$650 million, almost as much as the construction itself.



Ring around the high-rise: Louis Dunn's 1971 cartoon shows the news media dancing with downtown.

Introducing Mayor Brown's Planning Commission

By Cassi Feldman

According to its mission statement, the city's Planning Department is supposed to promote "the orderly and harmonious use of land, and improved quality of life for our diverse community and future generations." The Planning Commission, which oversees the department, should set an example. But the seven-member board is notoriously biased toward development, rubber-stamping giant projects and ignoring neighborhood concerns. Dennis Antenore, the one slow-growth holdout, was recently fired for refusing to endorse Proposition K, the mayor's dubious planning initiative. Here's a snapshot of the rest of the crew:

William Fay, appointed in September, is an orthodontist, real estate broker, director of Pacific Advisors International Brokerage, and a business consultant for an Internet start-up. According to the *S.F. Chronicle*, he volunteered for Brown last year in the mayor's reelection campaign and contributed \$500. Fay is also the son-in-law of San Francisco real estate magnate Robert Lurie.



Brace yourself: New Brown appointee William Fay is an orthodontist and real estate broker.

Roslyn Baltimore, appointed in September, is president of Baltimore Mortgage Company, former BART director,

former assistant vice president at Wells Fargo Bank, and former president of the Access Appeals Commission. She has a master's degree in business administration from Harvard University.

Anita Theoharis, appointed in August 1997, is a retired legal assistant and West of Twin Peaks community activist. In September, Sup. Tom Amiano and Mission activists demanded that Theoharis resign after she called in a bailiff, who tackled a speaker for going a few seconds over time. That wasn't the first time she lost it: in May, during a heated debate on live-work lofts, Theoharis turned off Dennis Antenore's microphone and called a recess. Her latest attempt to stifle debate (see "No Comment") will be discussed at the commission's Oct. 19 meeting.

Beverly Mills, appointed in January



I don't believe you, Anita: At a meeting in September, Planning Commission president Anita Theoharis called in a bailiff to remove a speaker who had exceeded his allotted time.

1996, is a self-employed management consultant at Mills Management Consulting, and former president of the downtown think tank San Francisco Planning and Urban Research Association (SPUR). Once active in Russian Hill Neighbors, Mills attended Albertson College of Idaho and worked as manager of marketing and business development support for the Bechtel Corporation.

After the election, engineers begin work on the final designs, but the validity of the bond election and the legality of the BART district itself are challenged in court, delaying the construction for two more years.

1964 Mayor Jack Shelley's South of Market Development Committee, made up of prominent businesspeople, announces a Yerba Buena Center proposal that looks remarkably like the old Swig plan. It calls for demolishing

dozens of low-cost residential hotels and apartment buildings to make way for offices, hotels, and a convention center. The Planning Department publishes a four-page preliminary plan that parrots the Shelley committee's land use proposals.

SPUR studies the project and agrees with most of it — except the proposal to include some modest replacement housing for elderly men, which it finds "absurdly incompatible."



Landlord protector: Planning commissioner Hector Chinchilla, an attorney, made news in July when he represented a landlord in an eviction suit.

Hector Chinchilla, appointed in January 1996, is a partner at Oakland's largest law firm, Crosby, Heafey, Roach & May, where he practices product-liability law. He is also former Alameda County deputy district attorney, former president of La Raza Lawyers Association, and a former member of the Rent Stabilization Board. Chinchilla made news in July when he defied the mayor and appeared in court representing a landlord who is trying to evict three families, despite the obvious conflict of interest.

Cynthia Joe, appointed July 1996, is a retired government chemist and a former Chinatown affordable-housing activist. Born and raised in Chinatown, she was active in several local nonprofits and is a board member of the Chinatown Community Development Center.

Jim Salinas, appointed in August 2000, is business representative for Carpenters Local 2236 and a former Recreation and Park commissioner. He grew up in the Mission district and graduated from Riordan High School and UC Berkeley. He serves on the boards of Mission Hiring Hall and Instituto Laboral de la Raza. ❖

Mel Swig, Ben Swig's son, writes to the Redevelopment Agency and promises a several-million-dollar investment in the new project.

May 17, 1964 Opposition to a Golden Gate Freeway, which would run through the middle of Golden Gate Park, reaches a climax with a rally at the Polo Grounds to save the park. The so-called freeway revolt, led by now-supervisor Bierman and others, attracts national attention

Continued on page 26



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House rules: The developers of 2600 18th St. (left) and 575 Harrison avoided taxes and regulations on office space by calling their buildings "live-work," but most of the units are used solely as offices.



Strictly business

Firms are illegally turning live-works into full-scale offices — crowding neighborhoods and avoiding millions in taxes. *By Tali Woodward*

Walk by the hulking mass of concrete and corrugated metal at 2600 18th St. on any weekday, and you'll catch sight of several high-tech workers huddled over their computers in each ground-level room. Scroll through the building's electronic directory and you'll see names such as Activespace, Intralutions, Troba, and Wildbrain — all Internet companies.

According to city records, this building is a live-work development. But hardly anyone lives in this four-story house of business. It's a clear example of the newest perversion of the city's live-work law, which lifted planning restrictions in an effort to prevent working artists from being

forced out of the city.

The law has long been criticized for allowing condo developers to move unhindered into industrial areas. Today, though, many live-works are being used primarily — if not entirely — as offices, a *Bay Guardian* investigation shows.

In the process, the city is losing millions of dollars for affordable housing, child care, and public transit services. If the 12 buildings we reviewed had been legally permitted as offices, it would have brought more than \$4 million to city coffers. By illegally converting live-works to offices, owners are also skirting the city's annual office construction limit and transforming city neighborhoods.

When we called all of the businesses at 2600 18th St. and asked to speak to the people who live there, we were repeatedly assured that we had reached an "office building." A worker at one firm told us that there is, at most, one person who actually calls 2600 18th home.

One of the tenants at 2600 18th is TechSpace, described on its Web site as "an international network" of "full-service office communities that provide new economy entrepreneurs with office infrastructure." In a July 7 posting on the Web site craigslist, TechSpace described the property this way: "Offices are fully furnished and have kitchens.... A large conference room is available for use with

Canon NP6551 copier.... This space is ideal for a small company with 1-10 employees." Nowhere did the advertisement identify the space as a live-work.

TechSpace's Mark Mascott told us that his company rents three units and is "looking to sublet" two of them. He said TechSpace uses its own unit as "a corporate apartment" and directed us to his landlord, Makras Realtors, which is run by Public Utilities Commission vice president Victor Makras. Makras, who has given \$10,000 to the Yes on Prop. K campaign, did not answer our questions by press time. We contacted either the property manager or the owner of each building we investigated. All but one refused to comment or failed to return calls.

City Attorney spokesperson Nathan Ballard told us that when a building is misused, "it's the owner's responsibility, whether they know or don't know.... The owners have to make the tenants comply with the code."

Had 2600 18th St. been built as office space, the developer would have been required to pay \$232,650 to the city's affordable housing fund. The city is full of such live-work scofflaws. A live-work that is just being completed four blocks away at 1800 Bryant St. is rumored to have been leased to a single company. If it's illegally converted, the owner will have shorted the city almost half a million dollars in fees.

Live-work loopholes

The city's 1988 live-work law was designed to allow working artists to live in studios in nonresidential areas of South of Market, Potrero Hill, and the Northeast Mission. "It was an acknowledgment that artists are important to the city and that there is a different economic reality that goes along with doing art," artist and housing activist Debra Walker said.

By 1997 there was growing evidence that developers were using loopholes in the law to build pricey condos in nonresidential areas and that many tenants were using them solely as homes. From 1987 to 1999, 1,918 live-work projects were completed, according to the San Francisco Planning Department. More than half of those projects were finished during the past three years.

The vast majority are luxurious lofts out of the financial reach of most artists. Advertised purchase prices range from \$450,000 to well more than \$1 million per unit; monthly rents start at \$2,400 but are more commonly around \$4,500.

Despite widespread criticism of the building boom, the San Francisco Board of Supervisors defeated a live-work moratorium last August (see "Live-Work Lives on, for Now," 8/25/99). That same month the *San Francisco Examiner* reported the city was losing more than \$8 million because live-works weren't being subjected

to normal residential development fees. As of June there were 3,550 new live-works in the pipeline.

But live-work lofts where no one actually works are only part of the problem.

Facing record-breaking office rents, smaller businesses are turning to live-works for office space — directly contradicting San Francisco's Planning Code, which explicitly states that live-works cannot be used for "large-scale production activities considered to be manufacturing activities or office activities."

Many planning commissioners have touted live-works as a partial answer to the housing crisis. But, ousted commissioner Dennis Antenore said, "if it's being converted to office use or dot-com use, then the justification for building it in the first place is out the window."

Walker told us there are three major problems with illegal office conversion: "It's not only failing to address the real housing needs we have, but it's taking up space and bringing in more people who need a place to live."

Under-the-radar conversions are turning the official planning process on its head, land-use attorney Sue Hestor argues. "If they are conversions in excess of 25,000 square feet, they should have gone through the Planning Commission office allocation process," she told us. "Also, changes of use are in many cases supposed to go through environmental review."

SoMa: conversion epicenter

No part of the city has been as dramatically transformed by the live-work boom as SoMa: it's the only area where nonartists are allowed to occupy live-works.

Even in SoMa, the Planning Code requires someone to live in each unit. But according to tenants, no one lives at 249 Shipley St., near Sixth and Folsom Streets. Most of the building is used by a company called Xigo.com. Chris Foley, who handles the property for Zephyr Real Estate, told us that Xigo will soon be moving. "I've seen people spend the night there," he added.

Jim Berk is the secretary of Safe on Six, a SoMa neighborhood association that has identified 16 apparent conversions in the area between Fifth and Seventh Streets and Mission and Harrison Streets. Berk told us that Xigo's computer equipment requires a large generator and heavy-duty air conditioners that he has spotted dripping condensation onto the sidewalk below.

If the Dahl-Beck warehouse at 580 Howard St. — where at least half of the converted live-work units have no one living in them — had been zoned as office space, it would have led to a \$311,191 bill.

If nearby 575 Harrison St. had been built as a legal office complex, additional development fees would have totaled \$524,175. Almost half of the names on

1964

From page 25

and becomes a watershed moment in the history of the urban environmental movement. On Oct. 13, in a 6-5 vote, the Board of Supervisors rejects the freeway.

1965 The city receives a \$19.6 million federal grant for urban renewal at YBC.

1965-1968 High-rise office buildings begin

sprouting rapidly in downtown San Francisco. In 1970 Wells Fargo Bank will report, "The value of highrises built [in downtown S.F.] between 1965 and 1968 totaled \$255.7 million — seven times the value of all highrises built during the entire decade of 1950-60."

1966 At hearings on the YBC plan, opponents reiterate their points: the plan will displace thousands of residents, and the money and plans for relocating those residents are insufficient.

Some members of the Board of Supervisors express concern that outside financial interests will buy up huge blocks of land and cut out San Franciscans. Herman guarantees that the land will be advertised widely and lots will be sold individually. Given those assurances, the supervisors approve the plan 7-2 and sign a contract for \$49 million in federal funds. Under the plan only 176 units of new housing are to be built to accommo-

date more than 4,000 people whose homes will be demolished.

Oct. 27, 1966 The *San Francisco Bay Guardian* is founded to serve as a competitive alternative to the daily newspaper monopoly in San Francisco. It soon becomes a leading opponent of what the paper terms the "Manhattanization of San Francisco."

1967 Land acquisition in YBC begins. Landowners in the area continue to fight.



Thai godfather: This May 19, 1977, cover illustrated a story on the International Hotel evictions.



the building's directory belong to high-tech companies; many of them confirmed that no one is living in those offices.

A couple of former occupants — Internet start-ups that also used their space as homes — told us they couldn't continue to pay the rent, which was soaring to more than \$4,000 a month per unit. One resident, who asked not to be named, said the owner was trying to rent the units as offices several months ago, "but it was hard when so many Internet companies were closing."

The building at 575 Harrison is managed by UMB Corporation, which Hestor calls "the largest single converter" of live-works to office space. At its Oct. 5 meeting the Planning Commission approved a UMB proposal for the largest-ever live-work: a 177-unit development to be built at Sixth and Brannan Streets.

UMB, which did not return repeated phone calls, also developed a live-work at 1488 Harrison St. That building is zoned for 15 units, but the directory lists four tenants — and only one claims to have someone living in their space. "It's too hot in here to live; we have no air in the entire building," said a worker from one of the other companies.

'Orwellian' ordinance

Concerned about parking and neighborhood character as well as lost fees, the Potrero Boosters Neighborhood Association began investigating live-works. They found rampant illegal conversion — and anemic enforcement by city officials.

Bay Guardian visits to buildings

identified in the Boosters' complaint confirm that many are being used primarily as office space.

The live-work at 1207 Indiana St. is home to the Women's Technology Cluster, a "business incubator" visited by Mayor Willie Brown and Hillary Clinton in March. When we visited, everyone we spoke with — in nine of the building's 20 units — admitted that none of the employees live in their company's space. Operations manager Ellen Peskin said later that "Some of them are [living in the building], and some of them aren't, which I think is pretty typical." She said the cluster has not been contacted by the Planning Department in the wake of the Potrero Boosters' complaint.

1409-15 Indiana St. has been taken over by two companies: Silvertex Inc. and E-kids. Workers there confirmed that no one lives in the building. At the 1200-40 22nd St. complex and at 1011 23rd St. — where doors are labeled "conference room" — several workers told us that no one lives in their units.

Despite the relative ease of identifying misuse of the "live-work" designation, Antenore said, "There's no enforcement if they move dot-com offices in there and nobody lives there."

After the Boosters filed a complaint about 1020 Mariposa St., it took zoning administrator Larry Badiner two months to notify the owners that they appeared to be violating the Planning Code. "Given our staffing, two months isn't inordinately long," Badiner told us. "Essentially we're working on a complaint basis. We take

this very seriously."

Badiner describes the live-work ordinance as "very broad and vague." But Antenore said the Planning Department may be contributing to the ambiguity. "It's this Orwellian nightmare of changing definitions. Offices are not offices. Live-works are places to live sometimes and not other times. All the zoning lines have been blurred."

Sup. Leslie Katz introduced a measure Sept. 18 that she said will prevent dot-coms from moving into live-works. But housing activists say the proposal, scheduled for a Nov. 2 hearing, doesn't have any teeth. And they suspect that Katz is just trying to mollify critics of the mayor's Proposition K, on the November ballot. "It's very disingenuous," Walker said.

Drawing a line in the sand, Proposition L, the competing planning initiative, would ban new live-work projects in the Mission, Potrero Hill, and SoMa and require all live-works to be zoned as housing. And to temper the effects of development, Prop. L would also adjust office development fees for inflation. Longtime affordable housing activist Calvin Welch told us the affordable housing fee would almost triple, while child-care and transit fees would increase six-fold — ensuring that future development enhanced city services. ♦

Rhea Wong, Neil G. Greene, and Cassi Feldman contributed to this report.

For more on live-work offices in Potrero — including photos — go to www.lofts-freeservers.com/.

Cheating the city

Address	Units	Square Feet	Transit Fee	Housing Fee	Child Care Fee	Total
249 Shipley St.	12	12,230	\$61,150	n/a	n/a	\$61,150
1488 Harrison St.	15	19,000	\$95,000	n/a	n/a	\$95,000
1409-1415 Indiana St.	18	28,133	n/a	\$198,338	n/a	\$198,338
2600 18th St.	24	33,000	n/a	\$232,650	n/a	\$232,650
1011 23rd St.	20	39,900	n/a	\$281,295	n/a	\$281,295
1207 Indiana St.	20	40,750	n/a	\$287,288	n/a	\$287,288
580 Howard St.	15	25,825	\$129,125	\$182,066	n/a	\$311,191
1233 Howard St.	24	31,778	\$158,890	\$224,035	n/a	\$382,925
1001 Mariposa St. and 208 Pennsylvania Ave.	45	61,000	n/a	\$430,050	\$61,000	\$491,050
575 Harrison St.	33	43,500	\$217,500	\$306,675	n/a	\$524,175
1800 Bryant St. (not yet occupied)	48	65,800	n/a	\$463,890	\$65,800	\$529,690
1200-1240 22nd St. and 696 Pennsylvania Ave.	48	79,434	n/a	\$560,010	\$79,434	\$639,444
Total	322	480,350	\$661,665	\$3,166,297	\$206,234	\$4,034,196

n/a = not applicable

The Bay Guardian has confirmed that each building on this list has been largely converted from live-work into office space, without required Planning Department approval. That means the owners are evading a host of fees designed to improve city services. The law requires developers of office space of more than 25,000 square feet to pay \$7.05 per foot to the city's affordable housing fund; for spaces exceeding 50,000 square feet they must pay an additional \$1 per square foot toward city child care programs. Offices in the downtown transit district have to ante up an additional \$5 per square foot. (Multiple addresses that are listed together belong to the same building.)

August 1967 Downtown decides that incumbent mayor Jack Shelley is moving too slowly on YBC and Manhattanization. So Ben Swig, real estate mogul Cyril Magnin, and lawyer Bill Coblenz meet in a room at Swig's Fairmont Hotel and devise a plan: they will raise a huge war chest, pick a charismatic candidate for mayor, and force Shelley to withdraw from the race, rewarding him with a cushy, high-paying job for life.

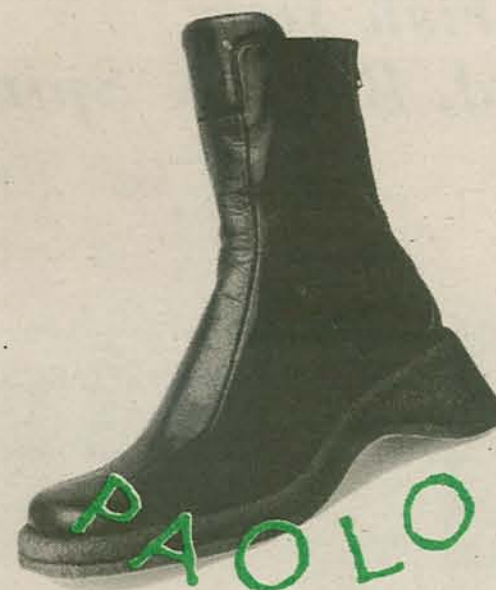
Shelley drops out of the mayor's race, citing poor health and exhaustion. Hours later, little-known millionaire antitrust attorney Joseph Alioto announces his candidacy, and Shelley quickly endorses him. Four days later Alioto raises \$203,000 in campaign money in 45 minutes. The Bay Guardian reports the story on Oct. 31 under the headline "Shelley, Alioto — It's a Deal."

November 1967 Alioto is elected mayor.

1968 Business leaders representing the Chamber of Commerce, the Real Estate Board, the Downtown Property Owners and Building Association, the Building Owners and Managers Association, the Bank and Clearing House Association, and the Pacific Telephone Company form the Downtown Advisory Committee to promote high-rise expansion.

The first three high-rise buildings erected in

Continued on page 28



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CLEAN SLATE 2000

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District Two	No endorsement
District Three	Aaron Peskin
District Four	Leland Yee
District Five	Matt Gonzalez
District Six	Chris Daly
District Seven	Elbert "Bud" Wilson
District Eight	Eileen Hansen
District Nine	Tom Ammiano
District Ten	Marie Harrison
District Eleven	Gerardo Sandoval

BOARD OF EDUCATION

Eric Mar, Mark Sanchez, Mauricio Vela, Jill Wynn

COMMUNITY COLLEGE BOARD

R. Scott Brown, Christine Gaddi,
Joan McClain, Julio Ramos

LOCAL INITIATIVES

Proposition A	Yes
Proposition B	Yes
Proposition C	Yes
Proposition D	Yes
Proposition E	Yes
Proposition F	Yes
Proposition G	No
Proposition H	Yes
Proposition I	No
Proposition J	Yes
Proposition K	No
Proposition L	Yes
Proposition M	No
Proposition N	Yes
Proposition O	Yes
Proposition P	Yes
Proposition Q	No
Proposition R	Yes

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Thursday • October 19 • 7:00 - 9:00 PM • CIIS • Namaste Hall
\$25 general • \$22 students, seniors, alumni • \$20 CIIS students

ALICE WALKER

Writing to Serve the Culture

Writer and activist Alice Walker explores those areas in society that are most difficult for citizens, lovers, and especially revolutionaries to examine — race, domination, and spirituality. This evening she shares a simple belief: That if a society can truly see itself, there is a greater possibility that it can change.



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RAM DASS, Ph.D.

The Gift of Suffering

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Teaching Intensive: Saturday • November 18 • 1:00 - 5:00 PM • \$60; \$75 door
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34TH ANNIVERSARY SPECIAL

General Plan

From page 24

Ensure 'that existing housing and neighborhood character be conserved and protected in order to preserve the cultural and economic diversity of our neighborhoods.' The San Francisco Partnership, a downtown business lobbying group, estimates that there are now 1,048 "digital industry" companies in the city, up from 400 in 1996. Meanwhile dance studios, auto repair shops, and local factories are heading for extinction.

It's no coincidence; dot-coms have steadily infiltrated city neighborhoods and driven out businesses — usually with the blessing of the Planning Commission. The approval of Bryant Square, a 159,000-square-foot office complex on Bryant Street between 19th and 20th Streets, outraged neighbors. And in October the commission approved an even bigger project, a 295,000-square-foot behemoth at 17th and Rhode Island Streets to house Macromedia's global headquarters. Both are out of scale for their neighborhood, both threaten existing businesses, and both are soaked in political juice. SKS, the developer for Bryant Square, donated \$100,000 to the mayor's reelection campaign — less than a month before the commission's hearing on its project. Ron Kaufman, the developer at 450 Rhode Island St., is the husband of Sup. Barbara Kaufman.

'Provide new housing, especially permanently affordable housing, in appropriate locations, which meets identified housing needs and takes into account the demand for affordable housing created by employment growth.' According to the Association of Bay Area Governments, to keep up with job growth, San Francisco should produce 8,960 units of affordable housing (64 percent of all new housing) over the next five years. But over the past four years the city has completed construction or rehabilitation on a grand total of 3,100 units, according to the Mayor's Office on Housing.

Meanwhile, the market-rate construction boom surges on. A 194,000-square-foot live-work was recently approved at 557 14th St. It has 172 units, none of which will be affordable. The issue of whether live-works should be subject to the same affordability requirements as residential housing has been bouncing between the Planning Department and the commission for three years — while the developers of thousands of live-work units have avoided paying. Gerald Green did not return *Bay Guardian* calls by press time.

Ensure 'that the City's supply of affordable housing be preserved and enhanced.' For years Doug Cowles and his sister lived in their yellow house at 360

10th St. But when they sold their home to John O'Connor, the new owner immediately requested a permit to destroy the building and replace it with a six-unit market-rate development. Although the General Plan calls for the preservation of affordable housing and explicitly bars demolition in such cases, the commission allowed O'Connor to tear down the building. The code also states that affordable housing must be replaced at a 1:1 ratio, but since the new project is a live-work, the commission ruled that it could ignore this law as well (see "Breaking It Down," 5/10/00).

'Recognize the arts as necessary to the quality of life for all segments of San Francisco' and 'Preserve existing performing spaces in San Francisco.' Hundreds of artists have already been ejected owing to outrageous rent increases and evictions. The most recent was the eviction of 500 bands from Downtown Rehearsal studios (see "Vanishing Point," 8/16/00). The Planning Commission responded by allowing live-work lofts, conceived of in the late '80s as homes for artists, to be converted into half-million-dollar loft housing or high-tech office space (see "Strictly Business," page 26).

Ensure 'that commuter traffic not impede Muni transit services or overburden our streets or neighborhood parking.' A Department of Parking and Traffic study this September found that with completion of planned developments in SoMa, there will be a parking deficit of 3,800 spaces. Muni service and even cab service are notoriously scarce in the area. But that hasn't stopped the Planning Commission from approving more projects in the ever expanding Multimedia Gulch. Until 1997 live-work projects weren't even required to have parking. When live-works are converted to dot-com offices, they have an automatic parking shortage because offices require one car space for every 500 feet, while live-works require only one per unit.

'Maintain a strong presumption against the giving up of street areas for private ownership or use, or for construction of public buildings.' The planned Bloomington complex — which just sped through final approvals at the Planning Commission, the Board of Supervisors, and the Redevelopment Agency — violates the General Plan in several ways. Not only does it eliminate part of Jessie Street and skirt height restrictions, but it also demolishes the Emporium, a historic building (see "Blooming Disaster," 2/3/99). "This is a very serious matter," said Mark Ryser, a board member of San Francisco Beautiful, an urban planning group. "What the city has done has abrogated its own General Plan, its own downtown plan, and a number of other planning laws and policies."

'Reduce structural and non-structural hazards to life safety, minimize property damage and resulting social, cultural and economic dislocations resulting from future disasters.' On Aug. 3, despite the objections of neighbors who fear for their health, the Planning Commission put its seal of approval on 176 Sutro Tower antennae installed over the past decade (see "Sutro Sleaze," 5/31/00). Christine Linenbach, attorney for the neighbors, was outraged by the recent decision: "It's a clear indication that the commission is still willing to do the bidding of the lobbyists who basically have carte blanche through their access to their mayor." The neighbors' concerns were based on the seismic safety of the tower and the unknown risk of electromagnetic waves that emanate from it.

Ensure 'that landmarks and historic buildings be preserved.' At its Oct. 5 hearing the Planning Commission voted against landmark status for the Jewish Community Center building in Pacific Heights, ignoring the Landmarks Preservation Advisory Board's recommendation. Designed in part by the same architect who designed City Hall, the 68-year-old JCC will now be razed and replaced with a bigger, modern facility. Denise LaPointe, former president of the Landmarks Board, told us the Planning Commission frequently overrules the board's advice. ♦

E-mail Cassi Feldman at cassi@sfbg.com.

No comment

Want to give the Planning Commission a piece of your mind before it votes on major projects? Thanks to commission president Anita Theoharis, you may never get the chance. Already notorious for shutting up a speaker by having him tackled by a sheriff's deputy, Theoharis is once again demonstrating her impatience with the public. At the Oct. 5 commission meeting, she complained that public comment had been slowing down meetings and proposed that it be permanently switched to the end of the calendar, instead of the beginning. This creates three major problems: the commissioners wouldn't hear general testimony before making decisions that day; people would have no idea when to show up, since the meetings can run anywhere from two to six hours; media are likely to leave before the public gets to speak. Land use attorney Hestor was outraged by the plan and immediately sent out a warning via e-mail: "The current Planning Commission ... will be more likely than any in the past to rubber-stamp this move." Mere citizens can, however, comment on this plan at the commission's next meeting: Thurs/19, 1:30 p.m., City Hall, Room 400, 1 Dr. Carlton B. Goodlett Place, S.F. (415) 558-6378.

1968

From page 27

conjunction with BART construction are the Wells Fargo Bank, Bank of America, and the Crocker-Citizens Bank. Meanwhile the Rockefeller plan their construction of Embarcadero Center, with office buildings up to 60 stories high. North Waterfront Associates, led by Roger Lapham Jr., is pushing a 17-acre, \$100 million

barrage of concrete and glass, called the International Market Center, on the face of Telegraph Hill. Developers plan skyscrapers to line the waterfront and rim Golden Gate Park on Lincoln.

June 18, 1968 The *Bay Guardian* publishes its first article detailing the plans to "Manhattanize" San Francisco. The article, "Manhattan Madness," states that the "little understood Bay Area Rapid Transit system is expressly



Then and now:
This Nov. 9, 1979, cover showed how much high-rise development had changed the skyline.



Labor's jobs-housing divide

Union leaders' endorsement of Proposition K could alienate some key friends of labor. *By Mike Orrfelt*

The working people of San Francisco come in all colors, ages, and education levels. Renters and homeowners, liberals and conservatives, natives and newcomers, they are the most diverse community in the city — the working class, commonly known as "labor." As voters, they support a livable city, with affordable housing and jobs that pay a living wage. Workers, especially those in labor unions, are a progressive political force in San Francisco, which has a national reputation as a "good union town."

So why did the city's Central Labor Council, whose member unions represent some 80,000 workers, including 35,000 San Francisco voters, side with business interests and come out against Proposition L, a measure that will prevent working people from being driven out of the city?

Both the Central Labor Council, the umbrella organization of local unions, and the Building and Construction Trades Council, which represents construction unions, have endorsed Mayor Brown's developer-friendly Proposition K and come out against Prop. L, which was written by community activists who gathered more than 30,000 signatures to get it on ballot.

Union members close to the endorsement say there are two key explanations for the Central Labor Council's decision. One is the clout of Mayor Brown, and the union leaders' unwillingness to challenge what insiders say was a firm, heavy-handed edict from the mayor on this fall's endorsements. City union leaders view Brown as a powerful ally who "brings home the bacon" and must be appeased. "Willie Brown is a good friend of labor," Central Labor Council head Walter Johnson told the *Bay Guardian*. "He gets things done."

The other is the fact that the Building Trades Council, which historically supports anything that creates construction jobs, has enough clout in the Labor Council to get its way on development issues. The K endorsement pits the construction unions' constant need for building-trades jobs against the threat unchecked development poses for union members' housing and quality of life.

By backing K, the Labor Council risks offending many friends, including renters, community organizers, immigrants, nonprofit community service organizations, and artists. "There is really

no conflict between the unions' long-term interests and a community-backed growth-control initiative," says David Looman, a longtime observer of building-trades politics now working for Prop. L. "For the unions to win a higher market share, and more union construction jobs, they need the support of the community. Long-term jobs and a stable development environment are better for local construction workers than a boom-

told the assembled labor leaders that unions should stick to his agenda and "leave the house of politics to me."

Central Labor Council political endorsements are not directly decided by union members but by a COPE convention of delegates. After Mayor Brown's warning, the labor leaders reconvened the COPE convention with the intention of changing their endorsements to match the mayor's wish-

L, the officials knew that the endorsement might provoke the many SEIU members who are sympathetic to L.

"Our members are getting evicted," explained Frank Martin del Campo, who is a member of SEIU 790 as well as the Labor Council for Latin American Advancement. "Who doesn't fear getting evicted?" He and many other SEIU members would like to see the unions take a stance closer to community in-

deal with the public's desire to control growth through Props. L or K. "We don't really like either one," Warren told the *Bay Guardian*. "K is better than L by a long shot."

It is not difficult to see why construction unions prefer the proposition with the higher building limits. It is harder to understand why they support the proposition that fails to regulate live-work units, currently the scourge of San Francisco development. Prop. K does nothing to stop or slow the building of live-work units.

Warren said, "We are very upset and concerned that it doesn't address live-work. We were assured that live-work would be addressed." Live-work units are built almost exclusively by nonunion workers and at a much lesser rate of pay than union hard hats receive.

Prop. L supporters such as Robert Haaland of the San Francisco Housing Rights Committee, say Prop. K sacrifices low-income housing to the dot-com development juggernaut. Haaland points out that low-income housing in San Francisco is built using union labor, thus providing not only much-needed housing, but high-paying jobs as well.

Endorsement backlash

While the majority of San Francisco's labor leaders are backing Prop. K, rank-and-file members critical of the endorsement (none of whom felt comfortable being quoted by name) say their interests are better served by Prop. L. The members argue that because L addresses the city's critical housing shortage and slows down growth, it makes development sustainable by stretching it out over the coming years. Prop. L will bring more good union jobs over the long haul than Prop. K, which protects rip-and-run developers better than it protects jobs, union or otherwise.

Prop. L, many labor activists argue, serves labor better now on its merits, and serves labor better in the long run by helping to forge the kinds of alliances that put power in the hands of ordinary citizens. Which, after all, is who labor really is. As Martin del Campo puts it, "When we say labor supports a progressive agenda and that we represent our members' interests, we better do precisely that." ♦

Mike Orrfelt is editor of Hard Hat Construction Magazine.



"Evict the rats, not the people": Immigrant day laborers are prominent in the anti-displacement fight. But city labor leaders have backed Mayor Brown's Prop. K, which would create more evictions.

and-bust building cycle that floods the job market with temporary, and frequently nonunion, workers who leave when the jobs end."

Brown's power move

When the Labor Council first made its election-year endorsements, Mayor Brown was not pleased, as not all his candidates for the Board of Supervisors had gotten the group's nod. So he came to the Central Labor Council's Committee on Political Education (COPE) awards dinner Sept. 28 and, according to several union members present, told the labor leaders that when he made his recommendations known to them, they were to agree down the line, get their members to vote the right way, and keep any dissenting opinions to themselves. According to sources who were at the dinner, Brown

es. With grumbling in the ranks at the mayor's high-handed tone, as well as increasing dissatisfaction with his pro-business candidates and propositions, the atmosphere was highly charged at the second COPE convention. All city propositions were considered in one vote, with the Law and Legislation Committee recommending yes on K and no on L. The committee's recommendations on all propositions passed on a close voice vote, without individual unions casting a vote for the record.

In a separate meeting and vote, the Service Employees International Unions in San Francisco (SEIU locals 250, 790, 87, 535, and 1877) voted for no endorsement on Props. K and L. SEIU members told the *Bay Guardian* that, while many union leaders would have preferred a vote in favor of K and against

terests. "Protecting working families, artists, immigrants, nonprofits, and renters is good public policy, and our unions should be out in front supporting good public policy."

One local union, Graphic Communications Union Local 583, endorses L and opposes K, as does the LCLAA.

Jobs versus housing

Building-trades unions are the strongest proponents of K, reasoning that it allows several million square feet more construction, meaning more work for their members. As BCTC chief Stan Warren puts it, Prop. L supporters "have an issue, and it's housing. We have an issue, and it's construction."

Construction unions have long had a reputation for going along with any developers' schemes, and now they must

designed to transform San Francisco into another Manhattan Island. The result: San Francisco will duplicate the crushing problems ... that have made Manhattan Island virtually unlivable."

November 1968 Fearing that "urban renewal" will soon destroy the Mission District, more than 100 local organizations in the Mission form the Mission Coalition Organization. Rather than let the already infamous Redevelopment Agency obliterate the neighborhood, the group

convinces Alioto to let it control a multimillion-dollar federal Model Cities Program grant to improve the area. It becomes the first example of a community group taking money that once went to city hall and using it to attempt to reclaim control of the neighborhood.

1969 Publicist Jerry Mander and journalist Warren Hinckle meet for lunch at Enrico's in North Beach to talk about creating an advertisement attacking a Texas developer's plan to

turn Alcatraz Island into a re-creation of Victorian San Francisco combined with a monument to the *Apollo 8* moon rocket. They spot Alvin Duskin, a local garment manufacturer, and ask him to join them, eventually getting Duskin to cover the \$5,000 cost of running the ad in the *Chronicle* and *Examiner*. The headline calls the project "As big a steal as Manhattan Island." Within two weeks, outraged citizens persuade the Board of Supervisors to abandon the project.

Duskin, whose name is on the bottom, becomes a local celebrity.

June 1969 The Redevelopment Agency unveils YBC designs. As Chester Hartman details in *The Transformation of San Francisco* (Rowman and Allanheld, 1984), the plan includes "a 350,000 square foot exhibition hall, a 14,000-seat sports arena, an 800-room hotel, a 2200-seat theater, an Italian Cultural and Trade Center, parking for 4000 cars, an airlines terminal,

four office buildings, shops, restaurants, pedestrian malls, and landscaped plazas." Ignoring community concerns, ads are placed in *Fortune* magazine, offering the area's central blocks to out-of-town developers. Five firms are invited to submit proposals.

Summer 1969 SoMa tenants begin meeting in the lobby of the Milner Hotel. Eventually they form Tenants and Owners in Opposition

Continued on page 31

MISSING LINK

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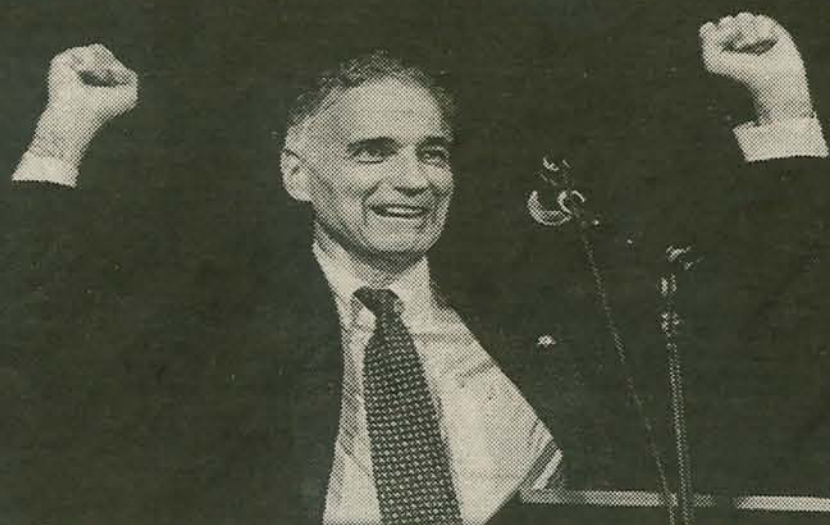
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Market wreckage

Latino businesses struggle to survive district's dot-com takeover.

By Tim Kingston

Carlos Arroyo looks like the archetypal race car driver, except Peruvian. He has the requisite easy smile, piercing eyes, and striking salt-and-pepper hair — and a history of racing in his famed black 1967 Corvette. But he's best known for his loving paint jobs and detail work on vintage cars at his Carlos Arroyo and Sons Paint and Body Shop at 17th and Valencia Streets.

Arroyo downplays his own history in favor of the business's role in the community: "The shop has a good reputation for taking care of people. Everybody knows us in the neighborhood. I would rather be known for that than for the fancy cars."

Carlos Arroyo and Sons has been a Mission District institution since 1959. His father, Carlos, came to the United States from Peru in 1917 and started the business in 1936. It's a classic immigrant success story and one of the most highly regarded auto-body and paint shops in the city.

But these days a thriving, respected business isn't enough to survive: like more and more tenants and small businesses throughout the Mission, Arroyo has been evicted. With his building sold out from under him, he's searching desperately for a new location. Arroyo's plight is part of a broader Latino community crisis, says Richard Marquez of the Mission Anti-Displacement Coalition: "It is really the destruction of a working-class and

Latino identity that has historically been present in the neighborhood for over two centuries."

The new owners — Larry Jacobs's Village Properties and Rob Schumacher's Schumacher Interests Inc. in the guise of 17th/Valencia LLC — are developers who want to tear down Arroyo's two-building business and erect 24 condominiums to be sold to the wealthy dot-commers who infest the Mission. Arroyo finally had to hand the keys over to the new owners Sept. 25.

Arroyo and Sons has found accommodations at Valencia and 15th Street for the next seven months. But its new temporary home is also slated to be demolished, to build — you guessed it — more live-work lofts. So a complete shutdown of Arroyo's operation still looms — meaning that about 25 skilled journey painting and auto-body jobs, almost all of them held by Latinos, are now in danger of disappearing from the city altogether.

Arroyo was not even offered a chance to buy the building when the former owners, the Fischman family, put it on the market. "I never heard about it. This guy comes in and said, 'I bought the building. Bill, the kid, never told me,'" said Arroyo, referring to the old owner's offspring, who sold the building to 17th/Valencia LLC. "For what [the new owners] paid, I would have bought the building easy. \$1.22 million. Yeah, it would have been a

bargain at that price." (According to the San Francisco records office, the building sold for \$1.5 million.) Arroyo said he even offered to buy the building back. He was good for a Small Business Administration loan of up to \$2 million with 20 percent down, he told us. But no dice.

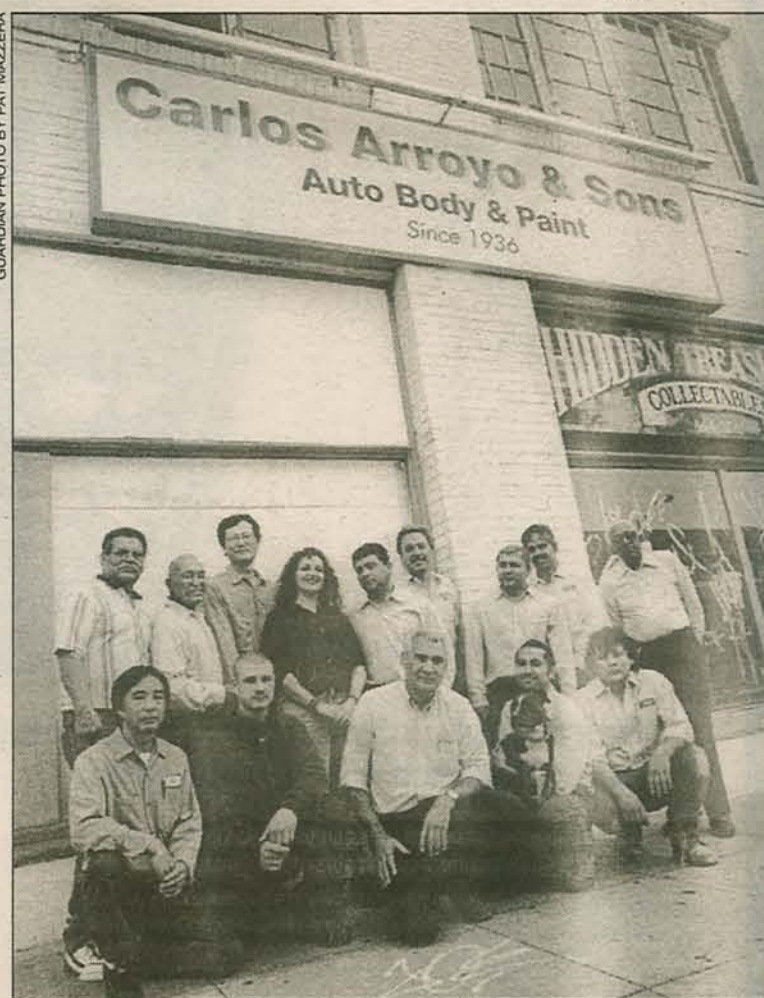
"We purchased the building to develop," Village Properties' Jacobs told us. He professed no knowledge of Arroyo's offer to buy. Arroyo gives 17th/Valencia LLC credit for being straightforward, when the building changed hands in April 1999, about its intention to demolish and rebuild. The firm gave him a year's warning of his impending commercial eviction.

Arroyo figured that with his successful business and loan prospects, he'd find a new location. He had no idea the market was so out of reach. He offered \$2 million to buy another garage farther down 17th Street, so that he could maintain his customer base, but the owners just laughed at him. They were holding out for \$3 million from a dot-com. And that, Arroyo thinks, is a major part of his predicament. "Landlords see a lucrative ability to make money out of dot-coms," he noted. "A lot of the problems stem from dot-coms' overbidding. It is driving out all the small businesses that support the neighborhood."

Both Jacobs and Ann Fischman, widow of the former owner, cited market forces for Arroyo's predicament, as if they did not have a direct hand in it. "The market made the decision to sell," Fischman said. "We waited until someone took the price we wanted." Jacobs had no comment on whether he and his partners bear any responsibility for evicting Arroyo or gentrifying the Mission.

What is happening to Carlos Arroyo and Sons is no isolated incident. "What we are seeing with our clients is that they are facing either higher rents or they are being outright displaced," said Luis Granados, executive director of the Mission Economic Development Association. MEDA appears to be the only organization tracking the exodus of Latino business from the Mission.

Granados pointed to a number of Mission businesses that could soon be devoured by dot-com development



Taken for a ride: Employees of Carlos Arroyo and Sons Paint and Body Shop could be out of work if the evicted business doesn't find a permanent location.

and outrageous rent increases. Among those at risk of displacement: Heradero's Restaurant, on 18th Street and Mission, and a set of body shops on Folsom Street slated for dot-com takeovers. Already evacuated is the Bayview office building at 22nd Street and Mission (now occupied by Big-Step.com), which housed nonprofits, a nurse-training program, a Spanish-language radio station, a bank, two community newspapers, and other service groups.

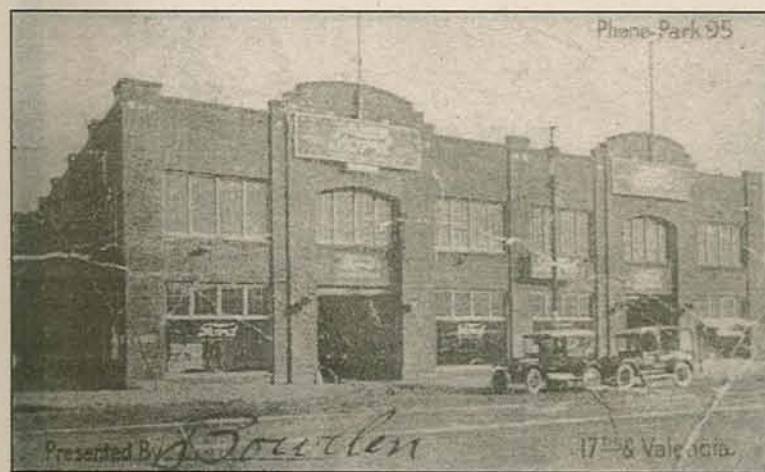
Granados offers a twofold explanation for the rash of displacements. Many businesses in the Mission are on short-term leases or no lease at all, leaving them at risk for immediate expulsion. An informal poll by MEDA found that some 70 percent of the businesses on Mission have a three-year lease or less. So when a dot-com comes along offering \$3 to \$5 a square foot, it's easy to predict who will be out the door. And all of those new high-end restaurants and services for the class of wealthy dot-commers push rents higher, further eroding the future of Latino businesses that simply

don't have the money to survive today's market.

"The writing is on the wall," Granados says. "If something does not happen, there is a real possibility that there will be a real high turnover of business on Mission Street."

Mayor Willie Brown's answer to all of this is Proposition K, the initiative designed to defeat Proposition L, the growth-control measure. Emilio Cruz, the mayor's director of economic development, rejects charges that Prop. K is an effort to split the vote and prevent any slowdown in growth. "We believe K is a balanced approach to the growth issue and not a confusing one," he said.

But even if Prop. L passes, it will come too late for Carlos Arroyo, his neighborhood, and the employees of Carlos Arroyo and Sons. As our interview concluded, Arroyo abruptly leaned forward and declared vehemently, "I'll tell you one more thing. Village Property is in it for the money. They don't live around here. They don't give a rat's ass for the neighborhood. They are in it for the dollar, for a profit." ♦



Motor home: Arroyo and Sons' shop at the corner of 17th and Valencia was a Ford dealership when this historic photo was taken (date unknown). The building is slated to be torn down to make way for live-work lofts.

1969

From page 29

to Redevelopment and begin holding monthly meetings and frequent demonstrations under elected chair George Woolf, an experienced union organizer. Their main goal: to ensure rehousing for SoMa residents within the neighborhood.

Nov. 5, 1969 The SoMa tenant group files suit in the federal court against both the Depart-

ment of Housing and Urban Development (HUD) and the Redevelopment Agency. The tenants take issue with the Redevelopment Agency's theory of "turnover rates," which assumes that a high turnover rate in residential hotels will lead to thousands of vacant rooms for displaced SoMa residents. The residents argue that most of the approved relocation sites are in poor condition or too expensive. They commission the Bureau of Social Science Research to conduct a

survey that shows only 200 low-rent, up-to-code vacancies citywide.

1970 In a Feb. 28 cover story called "The Politics of Embarcadero City," the *Bay Guardian* writes, "San Francisco's waterfront has been put on the real-estate market and is now being auctioned off to giant corporations by the City and Port of San Francisco. Just as Cyril Magnin dreamed 10 years before, proposals for waterfront development started pouring in from cor-

porations like Dillingham, U.S. Steel, Ford Motor Co., Kidder Peabody...." The combined vision included dozens of hotels, offices, retail shops, and garages and was enthusiastically hailed by the Port Authority as "Embarcadero City."

April 30, 1970 Federal Judge Stanley Weigel issues an injunction against YBC displacement and demolition. The Redevelopment Agency agrees to build or rehabilitate between 1,500 and

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Developers

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whose build-at-any-cost policies were a major reason Prop. M was necessary, has weighed in again, signing a ballot statement against Prop. L and one for Prop. K.

Brown kills compromise

If Brown weren't completely beholden to a few very greedy developers and lobbyists, this ballot battle might never have happened. In a highly unusual move earlier this year, the San Francisco Chamber of Commerce and the slow-growth activists very nearly reached a compromise.

About a year ago the business community started debating the dot-com phenomenon and began to ask, "Is this too much of a good thing?" The *San Francisco Business Times* pointed out that the multimedia office developers wanted more space than the law would allow. At the same time, activists started to note that many live-work units were being used as offices for Web enterprises.

In response to the debate, Brown encouraged Chamber of Commerce vice president Roberta Achtenberg last spring to call for a summit, one in which the disparate interests — from development boosters such as the San Francisco Partnership to neighborhood activists from the Mission, where displacement pains were already severe and anger over massive multimedia office proposals such as Bryant Square palpable — could come to some kind of compromise over how to revise Prop. M to handle the push to build dot-com offices.

The idea was to put that compromise on the ballot, since any changes to Prop. M would require a vote of the people.

There was one key point the 30 or so people gathered for those summit meetings quickly agreed on: there was too much office space going into neighborhoods that lacked the infrastructure to handle it — and future development shouldn't come at the cost of destroying those neighborhoods. From there, the talks led to an outline of principles.

The activists, including Welch and several neighborhood leaders — Quezada and Carlos Romero of MAC, Luis Granados of MEDA, Dick Millet of the Potrero Boosters Neighborhood Association and others from Potrero Hill, and Sophie Maxwell, who is running for supervisor in the Bayview — agreed that they were willing to trade an adjustment in the annual office growth limit for neighborhood protections. (Welch and his housing activist group

had been talking to residents from the frontline neighborhoods about their concerns several months before the talks started.) They agreed to exempt already-approved projects such as the redevelopment of the Hunters Point shipyard and the construction of the Lucas digital center at the Presidio and Catellus Corporation's Mission Bay complex — if multimedia development was slowed down in residential areas.

The neighborhood activists were also willing to allow planners to "borrow" from future years' office growth allotments if the push for development was particularly strong in a given year — and if the basic tenets of Prop. M were maintained.

posals stressed that office development should occur mostly near major public transit and that large-scale growth should be directed away from neighborhoods.

During preparation for the talks, the two sides had agreed that a few people from both sides — namely land-use attorneys Sue Hestor and Tim Tosta and lobbyists McCarthy and Debra Stein — would not be invited. The idea was to avoid the most vocal elements of both sides of the issue. It wasn't a perfect situation by any means, and the final outcome might not have pleased anybody. But it was remarkable that the participants agreed to some basic guidelines — guidelines that the mayor would

their way in the talks. At least, that's what two of the developers who were at the Chamber of Commerce talks put out. A July 3 *San Francisco Business Times* article quoted Dan Kingsley of SKS Investments, the developer of Bryant Square, saying, "To craft a ballot measure in November, there should be more bipartisan support than exists now." And it reported that office developer Douglas Rosenberg had yanked his support of the Chamber of Commerce principles. (Kingsley's projects were already heading toward approval.)

Despite the mayor's blessing of the talks, it soon became apparent he was not going to bless the discussions' outcome.

them from getting a measure on the November ballot that would amend Prop. M to deal with the dot-com assault.

"Apparently there was some kind of internal competition among the developers in terms of what their influence would be on the mayor," Quezada told the *Bay Guardian*. "Why else [other than the developers getting to him] would the mayor kill the compromise? He passed up an opportunity for a win-win situation."

Achtenberg admitted to the *Bay Guardian* that the mayor's decision surprised her. She, along with Welch, had been providing regular updates to Brown on the direction of the talks. He had not raised any objections.

"Mostly we were hopeful that a compromise that served the goals of neighborhoods and business would have been embraced," Achtenberg said. Then she added, "I think we influenced both proposals." But she stressed that the Chamber of Commerce is supporting the mayor's measure.

According to Quezada, angry Mission residents had been carefully following the Chamber of Commerce discussions and were outraged when the mayor killed the compromise.

"[The compromise] was not a done deal," Quezada said. "We would have had to sell it hard to the community. But [the mayor's decision] helped pull a lot of the troops together. Regardless of the outcomes in November, I think [the mayor's decision] has backfired on him. He'll be ruling over a deeply divided city."

Brown staffer Cruz explained the mayor's actions at the San Francisco Partnership workshop for Prop. K. He said the Chamber of Commerce compromise did not allow enough office construction to "keep [the dot-com] industry going and the economy healthy."

"It would have left the next administration in a difficult position," he said. "We were worried about that."

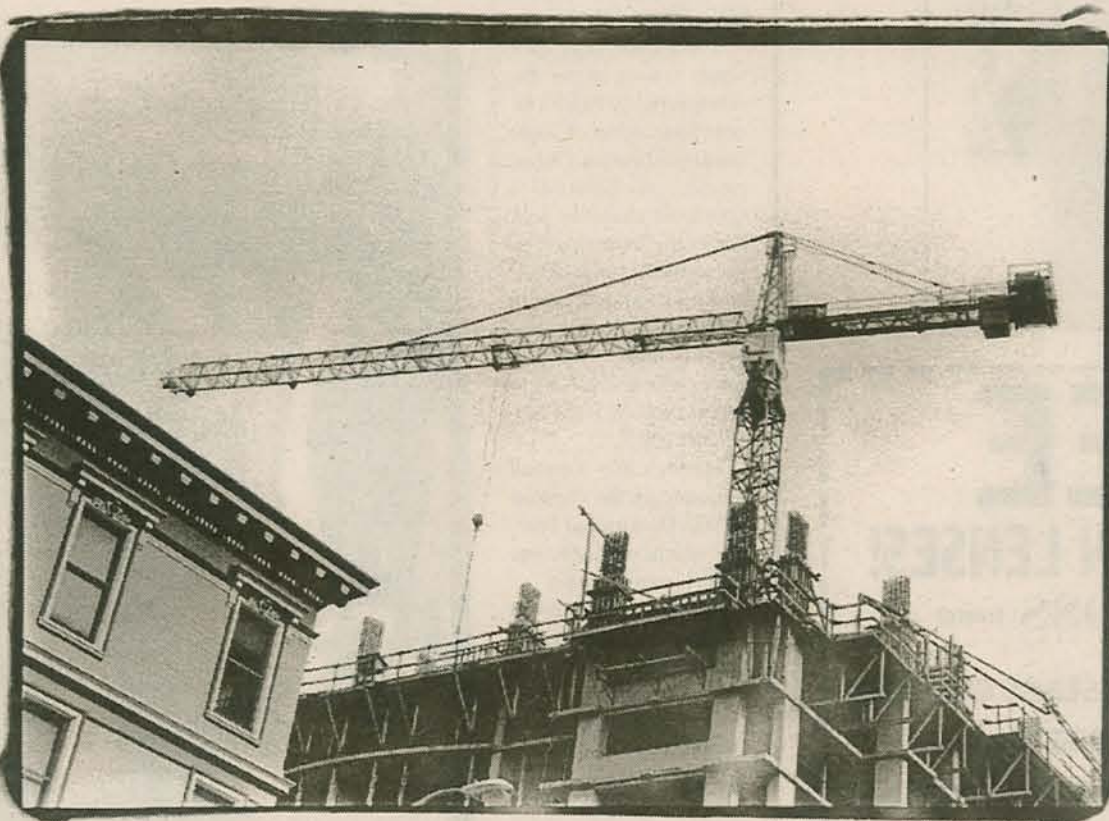
Cruz also revealed a little bit about who had influenced the measure's contents. He said Prop. K was the result of picking "the best things" from the Chamber of Commerce compromise, a separate proposal from the San Francisco Partnership and SPUR, and "a few other comments from private interests that, by that time, were circulating on the streets."

The same day the mayor dissed the compromise, the Board of Supervisors signed off on the Bryant Square multimedia development.

Two days later, on June 28, more than 500 people packed the Horace Mann

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GUARDIAN PHOTO BY LORI EAMES



Crane drain: Thanks to the multimedia loophole, new office construction is sapping the life out of neighborhoods like the Mission and South of Market.

After some 20 discussion sessions the Chamber of Commerce put out a list of principles that represented a compromise between the two sides. Those principles included modifying or lifting the office growth limit under Prop. M to accommodate the current backlog of projects. But the principles also stressed that the economic diversity and the character of the city's neighborhoods should be preserved.

This consensus approach was underscored in a proposal adopted in June by the board of the San Francisco Planning and Urban Research (SPUR) association, a group that traditionally has been friendly to developers. That pro-

very soon scrap.

According to Welch and others involved, the most strident pro-development forces, the ones not directly involved in the Chamber of Commerce talks, did an end run around that process and went straight to the mayor.

The activists strongly suspect that representatives from the San Francisco Partnership (which has promoted a 1996 Arthur Anderson study urging the elimination of city rules that hinder multimedia development), who were involved in the Chamber of Commerce talks, assisted those who weren't by complaining to the mayor that the neighborhood activists were getting

In a June 26 meeting with those involved in the Chamber of Commerce discussions, the mayor seemed unimpressed with the compromise. According to participants in that meeting, the mayor said he didn't like the fact that the proposal failed to create a special category to cover multimedia, the concept proposed by Katz at the behest of McCarthy and other multimedia lobbyists. In fact, he made it clear that he wanted to end any effective limits on office development in San Francisco.

Participants walked out realizing that the Chamber of Commerce compromise was dead. The activists concluded that the talks were simply a way to stall

1970

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1,800 units of permanent low-rent housing by 1973.

Construction begins on the first new YBC building, the General Electric Building. Del Monte and Crocker Citizens National Bank, both corporate members of SPUR, are awarded two of the first four building lots sold.

June 1970 Calvin Welch, who came to San Francisco in 1962, becomes active as a Haight-Ashbury community organizer. He helps tenants make the Haight one of the first neighborhoods to reorganize zoning regulations to prevent increased density from outside real estate speculation.

December 1970 Despite major neighborhood opposition, construction of the Transamerica Pyramid begins.

1971 Garment manufacturer Duskin, who has made a small fortune selling dresses with peace signs printed on them, decides to launch a campaign to force a vote on the issue of high-rises in San Francisco. He hires a young, newly transplanted San Franciscan named Sue Hestor to help organize his campaign. Hestor and volunteer Charlie Starbuck figure out how to gather enough signatures to put Proposition T, which would limit buildings citywide to a height of 72

feet, on the November ballot.

Feb. 26, 1971 The *Bay Guardian* runs a two-page spread with the headline "If You Like New York and Chicago, You're Gonna Love San Francisco!" An accompanying chart shows that San Francisco's intensity of downtown development is greater than New York's or Chicago's. A look at property taxes per occupant before and after construction of the Bank of America headquar-

Continued on page 34



Fair fare? This prophetic Dunn cartoon warns of the high price of staying in the city.

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34TH ANNIVERSARY SPECIAL

Developers

From page 33

Middle School in the Mission to confront representatives from the Planning Department, which had approved the Bryant Square in May. Enraged residents demanded an end to new lofts as well as office buildings and live-work conversions.

The following weekend Hestor, Debra Walker (a painter who has taken the lead in fighting the displacement of artists), Welch, activists from the Mission, and artist-activist Andrew Wood called a pow-wow. They faced two choices: to sue over each multimedia office project that the developers and planners tried to call something else or to amend Prop. M.

The decision to go to the voters as soon as possible was spurred by Welch's recent acquisition of some inside information. He had heard, secondhand, a comment made by Jack Davis, the mayor's political consultant who directed the anti-M campaign in 1986, that made him suspect that the mayor and his forces were going to try to repeal Prop. M at the November ballot.

Hestor's July 5 e-mail announcing the creation of "the Daughter of Prop. M," which would become Prop. L, went like this:

"Last Monday the Board of Supervisors gave the finger to the Mission when it rubber-stamped the more than 165,000 square foot Bryant Square project at 20th and Bryant, surrounded by neighborhood housing serving many low income Latino families," Hestor wrote. "Over the weekend some of those who had been involved in the [Chamber of Commerce talks] process got angry and decided to call the Mayor's bluff.... we drafted the 'Daughter of Prop M' to close the loopholes created by the planning department... make the city develop new offices in areas where there is adequate transit (rather than neighborhood locations where people will drive and over-run the neighborhood) AND BAN NEW OFFICE CONSTRUCTION IN THE MISSION AND FORCE PLANNING OF THE AREAS IN THE WESTERN SOUTH OF MARKET, THE BASE OF

POTRERO HILL AND BAYVIEW [Hestor's emphasis]."

The activists took a two-pronged approach, hitting the streets for signatures and also trying to get four supervisors to put it on the ballot. They got three: Tom Ammiano, Sue Bierman, and Mark Leno. Gavin Newsom — their next best shot after Sup. Leland Yee declined — ultimately refused to sign.

On July 13 more than 500 people — many of whom had attended the venting session at the middle school — rallied on the steps of City Hall, specifically to protest the Planning Commission's and the mayor's policies.

By July 31 the proponents of Prop. M's daughter, or the "Honest Planning Ini-

measure. Chamber of Commerce CEO Rhea Serphan and SPUR president Jim Chappell were the first to oblige. Welch refused.

The actual text of Prop. K was not ready until two days later, at the last possible moment before the 5 p.m. deadline Aug. 9. That gave the writers just enough time to throw in several highly objectionable items, including the appointment of a so-called development czar who, during a 10-year appointment, would look for neighborhoods willing to accept more multimedia office development. The czar would be appointed by the mayor and would be accountable to nobody. Supervisors and Brown allies Katz, Alicia Becerril, Amos Brown, and Michael

Yaki helped get the measure on the ballot by adding their signatures.

One day before, representatives of developers, including McCarthy, made it clear that they had had early, direct knowledge of the contents of the mayor's measure: they filed applications for developments that the proposal would grandfather in — only if they were filed by Aug. 9 at 5 p.m.

By 5 p.m. on Aug. 9 — just after Cruz had literally run through the halls to deliver Prop. K to the Department of Elections — it was clear that voters would face two very different measures on the ballot dealing with office growth: one that would hasten the destruction of neighborhoods, the loss of jobs and people, and one that would slow it down.

The developer lies

After failing to stop Prop. L in court, the proponents of K have started a major disinformation campaign fueled by hundreds of thousands of dollars from developers. Voters can expect a flood of mailers, chief among the charges being that L will drive out

a "burgeoning" industry that is contributing to the economic boom times.

"We are now experiencing a textbook case of too much demand chasing too little supply," Chappell wrote in an Oct. 12 op-ed piece in the *San Francisco Chronicle*.

Then he offered this total falsehood: "Prop K will encourage the construction of new office space where our city can best



Uneasy riders: The office construction boom is putting pressure on Muni — and the new offices aren't paying their way in taxes.

tative," had gotten enough signatures to get it on the ballot.

On Aug. 7 Brown held a meeting in his office to discuss an alternative to the activists' plan. It had been billed as a discussion, but it was quickly clear there wasn't going to be much of that. Welch, who participated, told us that the mayor simply wanted the 22 or so assembled to declare outright their support for the

1971

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ters shows that occupants in the new structure actually pay significantly lower taxes than the preexisting tenants — and demand more city services.

September 1971 Following up on the Bank of America building research, the *Bay Guardian* releases a detailed cost-benefit study on

high-rise development. The results are published in its Sept. 27 issue and in a book called *The Ultimate Highrise*. The pioneering study, the first of its kind ever done in the nation, confirms everything Duskin and company have suspected: high-rises eat up more money in services than they return to the city in taxes.

In the foreword to *The Ultimate Highrise*, Duskin asks some crucial questions: "Will it make us happier to live in a World Headquarters

City? Will it cost us less to live here? Would we rather raise our children in San Francisco as we know it or in the Ultimate Highrise? Where would we rather have lunch? Walk? Work? Can we do anything to change direction?" He urges voters to back his Prop. T.

Nov. 3, 1971 Thanks to an expensive campaign by the Chamber of Commerce and downtown developers, Prop. T is defeated, receiving 37 percent of the vote. Duskin vows to bring

handle it — in the downtown area.” (Actually, it’s L that encourages construction downtown and K that pushes it deeper into neighborhoods.)

The “demand” is not due to normal market forces, but to a whopping influx of billions in capital in a very short amount of time. How long it will last is tough to predict. Currently, office space is available downtown, but dot-coms don’t want to go there because it costs more money. The *San Francisco Business Times* reported June 9 that many Web outfits are leasing space in live-work buildings simply because it is cheaper, not because they couldn’t find space downtown. And in any case, allowing one type of industry to flourish at the expense of others doesn’t make for sound economic policy.

Prop. K’s proponents claim the measure will let the city “grow smartly,” while L will drive up rents. But that’s just another way of making the same phony supply-and-demand argument: it’s the current administration’s total failure to enforce San Francisco’s basic planning laws and the resulting breakneck speed of office construction — not the lack of space — that is escalating rents, forcing evictions, and disrupting communities. K will make all of that worse.

Prop. K’s supporters also claim, ironically, that Prop. L will widen economic disparity by “redlining” certain neighborhoods. “The permanent shut-down of office development as proposed in Prop. L would likely lead to decreased rents and property values in the red-lined areas,” a report put out by real estate firm Grubb and Ellis claims. But it’s the intrusion of higher-rent office space into lower-rent neighborhoods that is widening the gap between haves and have-nots. And Prop. K would accelerate the invasion.

Don’t go to Kansas!

The San Francisco Partnership’s Sept. 27 workshop on Prop. K provided a peek at the developers’ campaign. Billed as a discussion on “winning smart growth for San Francisco” and held at the tony City Club of San Francisco, the cocktail reception featured a panel whose members all pushed Prop. K while laying out false charges against L and false claims about K.

First up was Katz, who claimed that “Prop. L will stop all growth.”

She is wrong. Prop. L allows office development to continue near downtown and parts of SoMa. Under its terms, 10 million square feet of office space can be built or approved by 2003. Despite what the developers say, it does not stop all construction projects larger than 6,000 square feet. It simply requires that those proposals go through a public hearing.

Cruz plugged the fallacious economic argument, saying K will keep rents “at a reasonable rate” and that the city needs to increase the supply of office space “to preserve a balanced economy in San Francisco.”

After Cruz, the San Francisco Partnership’s Marie Jones stood up and claimed that she would make the case “for the other side,” but she didn’t do a very honest job of that. She quickly painted Prop. L’s supporters as irrational. Her comment, “You won’t see the raging emotionalism [that you would have] if we had an L supporter up here” brought applause and laughs from the tassel-loafed group. Then she said the measure could not survive a legal challenge, because the provision suggesting office developers provide space to nonprofits at below market rents amounts to commercial rent control (which state law prohibits). She blasted Prop. L’s public hearing requirements: “Every yahoo in San Francisco will be able to come and try to stuff your project.” Finally, she dismissed it as “draconian.”

Then the San Francisco Partnership’s president, Mara Brazer, reassured the crowd that Prop. K would save them from the disaster of L: “Don’t despair if you’re a real estate developer and you feel like moving to Kansas.”

The attendees started to fret about the campaign, worrying who would get the message out and where the money would come from. But they need not have concerned themselves about either. Cruz quickly assured them that the mayor himself was handling the campaign (on behalf of the business community, Cruz added) and that Brown was planning to enlist a well-experienced consultant. Cruz did not name the outfit, but on Oct. 11 the *Chronicle’s* Matier and Ross reported that Barnes, Mosher and Whitehurst — the firm directing the local Democratic Party machine’s soft money campaign for district elections — had joined the mayor’s Prop. K team, along with Davis and direct-mail specialists Terris and Jaye. Lobbyist Don Solem is handling media calls.

BMW partner Robert Barnes is closely allied with the Alice B. Toklas Lesbian/Gay Democratic Club, which is playing a role in the web of soft money as well. The club’s slate cards have already arrived in voter’s mailboxes. Most of the club’s candidates for supervisor support K.

And as for the money — it’s rolling on in.

According to reports filed early this month at the San Francisco Ethics Commission, the Yes on K campaign has collected \$226,750 — mostly from developers, their lawyer representatives, and

other real estate interests. Lobbyists McCarthy and Marcia Smolens each gave \$10,000. Rosenberg’s companies contributed \$75,000. Other SoMa and Mission Street gave \$50,000, HC&M Commercial Properties \$10,000. In an effort to protect his piece of the dot-com pie, live-work landlord Victor Makras gave \$10,000.

The Campaign to Save San Francisco (Yes on L) had collected \$89,000 by the beginning of October. Of that, Doug Engmann, an original backer of Prop. M, contributed \$12,500. Former mayoral candidate and original Prop. M backer Clint Reilly spent \$44,000 on the petition drive. Engmann and Reilly have contributed nothing close to the \$2 million the *Chronicle’s* Matier and Ross reported Brown claimed the two would kick in (see District Elections Notebook, 10/11/00). Indeed, the bulk of Prop. L’s contributions come from San Francisco residents and are less than \$500 each.

Prop. K’s proponents are using one of the oldest campaign tricks in the book: steal the other side’s issue. By appearing to address some of the severe problems caused by rampant office development in the neighborhoods, they hope to convince voters there is no need to vote for L.

The mayor’s Oct. 3 press conference announcing that he would try to find space for nonprofits and artists who’ve been priced out of their practice and performance venues was part of that strategy. Even pro-establishment columnist Ken Garcia didn’t buy it. “Mock Tears for Eviction Victims” headed his Oct. 5 piece in the *Chronicle*.

In addition, expect Prop. K’s proponents to herald the Planning Commission’s Oct. 19 discussion of Katz’s amendments to the city’s existing legislation requiring office developers to help fund affordable housing as further evidence that Prop. L isn’t needed. They’ll also try to claim that Katz’s proposed legislation to treat live-work developments as housing construction — and therefore subject to some fees — as further evidence that L is not needed. Neither will do anything to prevent office development from further destroying neighborhoods. The only way to do that is to vote no on K and yes on L.

“The only people Prop. K will benefit are the lawyers representing projects before the Planning Commission and the developers,” Welch said. “It does not benefit small businesses or nonprofits or arts organizations. It opens up SoMa to unbridled development. It makes no mention of traffic. It’s a bad policy that does not benefit the people who call San Francisco home.” ♦



Future shock: This May 9, 1984, cover story explained how Mayor Dianne Feinstein’s Downtown Plan would wreck San Francisco.

Continued on page 37

back a new version of the measure as soon as he can get his campaign reorganized.

April 12, 1972 A *Bay Guardian* cover story called “The Neighborhoods Are Next!” reveals the Chamber of Commerce’s blueprints for San Francisco, a plan to put high-rise enclaves for the rich in 10 neighborhoods as part of an “Urban Design Plan.” Under tremendous community pressure, the Planning Commission instead votes to down-zone virtually all of the

neighborhoods in San Francisco, outlawing most high-rises almost everywhere except downtown. The move takes the wind out of Duskin’s sails; without neighborhood outrage, he is unable to gather momentum for another anti-high-rise proposition. He eventually gets another measure on the ballot, this one limiting new downtown structures to 160 feet, but it’s defeated, 57 to 43 percent.

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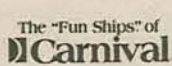
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Lobbyists

From page 19

Pillsbury, Madison and Sutro.

Baker and McKenzie represent 160 Harrison St. Associates, which wants to develop an Internet service exchange center for AboveNet Communications.

Baker and McKenzie enjoy a cozy relationship not only with the mayor but also with Green and other city commissioners. Lobbying records show that representatives with the firm have since 1998 taken Green out for drinks, lunch, or dinner usually about once, sometimes twice, a month. Since 1999 Baker and McKenzie have treated Brown to about five breakfasts. The firm has also entertained planning commissioners Anita Theoharis, Cynthia Joe, Hector Chinchilla, and City Attorney Louise Renne.

Reuben and Alter did not contribute monetarily but has enjoyed a long relationship with the Brown administration, most notably in helping push the 49ers stadium. John McInerney, the Board of Appeals president and real estate broker who consistently sides with developer interests, works "of counsel" for the firm.

DoubleClick Inc. hired Reuben and Alter this July to handle Hestor's appeal of its business service determination; reports do not yet show how much the company has paid. It also paid \$25,000 to Barnes, Mosher and Whitehurst to talk to Green about permits for its building at 250 Brannan St.

Reuben and Alter also represents Macromedia in its effort to relocate to a 314,000-square-foot building at 450 Rhode Island St., as well as Ron Kaufman, husband of Sup. Barbara Kaufman and the developer on the project. Through several of his companies, Kaufman contributed \$50,000 to the mayor's soft money campaign. Lobbying records also show that the firm bought tickets in 1998 for former planning commissioner Rick Hills and Barbara Kaufman to attend a dinner hosted by the Friends of San Francisco City Planning, a developer-funded association.

The lobbyists have devoted most of their attention to ensuring that infotech firms get "business service" determinations so that they can avoid the office cap.

Requests for determinations submitted by lobbyists Aug. 8 and 9 alone total about 430,000 square feet of business service space. Baker and McKenzie requested more than 70,000 square feet for the Internet consulting

company Razorfish Inc. Reuben and Alter requested about 208,000 square feet of business service space for companies such as Liquid Thinking, described on its Web site as a "venture accelerator," and a company called DigitalThink, described on its Web site as a provider "of e-learning solutions for Fortune 1000 companies."

Business service scams

"Business services" has become the classification of choice for information technology companies that want to locate in SoMa, the outer Mission, and Potrero Hill, neighborhoods traditionally zoned for residential, manufacturing, and industrial uses. The Planning Code defines business services as companies generally involved in selling some type of craft or service, such as upholstery, sign painting, and interior decorating.

But according to a review of zoning administrator determinations, "business services" now apparently applies to companies that do anything from developing software used for designing Web sites to incubating other infotech companies. Examples of such companies include DoubleClick, which sells Internet advertising software and advertising banners; Macromedia, which sells popular Web design software; and Xuma.com, which designs and produces Web sites. "Business services" has become a code word for subverting planning laws.

According to conservative estimates culled from the public records we were able to obtain, at least 700,000 square

feet of business service space has been approved since fall 1999 (in addition to the almost half a million square feet requested in August).

The defining characteristics of most information technology companies are completely different from those of business services. Simply put, multimedia spaces look and operate like offices. The workers in them sit at computers and type on keyboards.

They have the person-to-square-foot density of offices. They can, and do, pay high rents — typically \$80 per square foot, or even higher if they are receiving venture capital money.

"[These determinations] have totally abolished the distinction," Hestor said. "This is all about the developers wanting to rent [industrial spaces] out at office rent."

In jeopardy is the ability of San Franciscans to determine the fate of their city. "I'm saying developers don't have the right to make a determination for everyone else in the city without a public discussion," Hestor said July 13 on Arthur Bruzzone's cable

the zoning administrator prior to Badiner, was only prepared to let small-scale multimedia companies be classified as business services, not huge corporate headquarters like Macromedia.

Badiner, seems to think otherwise. In letter after letter since he was appointed this May by Green, Badiner has drawn analogies between companies like Adjacency and companies that legitimately fall under the business services category.

Badiner did not respond to phone calls for comment, nor to a list of written questions faxed to his office.

Watchers of the Planning Department say they are confounded by Badiner's stretches of logic. "That code was created to enable certain processes of work, processes that are messy and smelly and noisy," said Cheryl Parker, former economic development specialist with the SOMA Foundation, a nonprofit group that promotes SoMa business and jobs for SoMa residents. "If you're sitting at a cubicle staring at a computer, it's an office. Call a spade a spade. These legal games are taking precedent over good planning."

Badiner uses three main arguments to rationalize his determinations, saying multimedia companies are "manufacturing" electronically, publishing like a media outlet, and providing services to other companies.

In the case of Macromedia, best known for its Web design software Dreamweaver, Badiner acknowledges in a June 28, 2000, determination that the company will not be actually burning CD-ROMs on the proposed site, but concludes that the firm is doing "light manufacturing" anyway. "Macromedia produces the tools necessary to develop websites, and in that way could be considered analogous to Light Manufacturing," Badiner writes.

Badiner and lobbyists representing infotech companies also argue that many of these companies are publishers, which the Planning Code tends to classify as business services because they've traditionally housed large

printing presses.

In Macromedia's determination, Badiner likens the company to a newspaper because it "publishes information about its product lines on the Web." But critics point out that even laypeople know the difference between self-promotional literature and newspapers.

The third major argument used by Badiner and lobbyists is the idea that "business services" means any company that helps another company do business — a misreading of planning laws, critics say.

In an Aug. 8, 2000, letter to Reuben and Alter, Badiner calls Internet-company incubator campsix Inc. a business service, because it provides "business services on-premise, on-demand support from a team of executive professionals."

Planning experts say that kind of reasoning is just plain wrong. By that argument, practically all of downtown San Francisco's companies are actually business services and not professional services, which the Planning Code says includes accounting, legal, consulting, insurance, real estate brokerage, and advertising firms.

It's around 6 p.m., and the employees of 1177 Harrison St., former home of Adjacency (which is now owned by Sapient), are stepping down their office's elegantly arched staircase, across the lobby's polished hardwood floors, and out the red-framed glass doors. "It's the most beautiful, coolest office space," Patrick said.

Patrick says now in retrospect that the scam was an abuse of the Planning Code — though he believes it is the Planning Department's job to check improper land uses and not that of company executives.

"I still don't think what Adjacency did or Sapient did was an awful thing," said Patrick, who left Sapient last summer and is now working on forming a nonprofit that will buy buildings and put them in land trusts for arts uses. "I don't think they set out to do something awful."

"Companies aren't saying, 'Gosh, let's get around these loopholes.' Everyone is so busy, and growth is so important for staying in business so they go out [for space]," Patrick explained. "What they find is there is little leadership at the planning and mayoral level that discourages them from doing anything other than what they're doing right now. And the lobbyists are saying, 'Nobody's telling us that we shouldn't, so we will.'"

Savannah Blackwell contributed to this story.



Digging disaster: Office developers are taking advantage of legal loopholes to build wherever they can.

show, *S.F. Politics*. "There's been a total abandonment of open debate on a substantive level. Everything is being slipped in under the radar."

Sources close to the planning process say that the department never intended to let this tidal wave of development for multimedia space be classified as anything other than office space — that is, until the lobbyists got involved. They say Mary Gallagher,

versity Law School. Her tuition is underwritten in part by a fundraising campaign from her friends, featuring a flyer that reads, "Let's get Sue Hestor off the streets and into law school."

1974 A settlement is reached on the YBC lawsuits, with the city agreeing to a \$210 million cap on bonds and the deletion of the sports arena from the public facilities portion of YBC.

Continued on page 39

1972

From page 35

Spring 1972 State and federal suits are brought against YBC by six conservation groups, including the Sierra Club and San Francisco Tomorrow, claiming the city failed to comply with the California Environmental Quality Act and the National Environmental Policy Act. To settle the suit, the city agrees to do environmental impact

studies on YBC.

Supervisors approve a \$225 million bond issue for YBC public facilities, which prompts further lawsuits against the Redevelopment Agency and the city alleging that the YBC bonds required voter approval.

1973 Because the Redevelopment Agency has done little to stem displacement, Judge Weigel revises the suit settlement, adding 400 units to the agency's obligation, to be developed

within the YBC area and funded by a hotel tax increase.

Fall 1973 Hestor, who has been in town since the late 1960s, when the architecture firm she worked for transferred her from the East Coast, has become president of her neighborhood association and leader of San Francisco Tomorrow. Frustrated by the lack of legal help available to nonprofit environmental groups, she enrolls at Golden Gate Uni-



More high-rises, fewer jobs: This Oct. 23, 1985, cover illustrated a landmark 1984 study that showed how small local businesses, not big high-rises, created jobs.

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Mission

From page 23

local tenants and businesses moved out (see "Market Wreckage," page 31).

For every shiny new storefront, there is a history of displacement. Using the North Mission business directory from 1982, we looked at the 500 block of Valencia Street. Out of 25 businesses listed in 1982, only 5 were still around. Cafe Istanbul used to be Allen's TV and Radio; Yum Yum House was Pete's Grocery; Money Mart was Fosso's Pharmacy; Scenic India Restaurant was the Women's Press Project.

de la Misión" can let visitors know how many years they've been around. Because it fights gentrification, MAC has been accused of demonizing new arrivals and resisting change. But member James Tracy argues that dot-coms and their employees are not the enemy. "MAC's line has never been 'get out of the neighborhood,'" he says. "But I think everyone has the real responsibility not to displace people and make people homeless."

It's a responsibility the city's Planning Commission has ignored. Not only has it failed to address the soaring eviction rate, but it continues to ap-

prove scores of new office projects: hundreds of thousands of square feet are now being built in the Mission. "I've spent countless hours at the Planning Commission," MAC member Eric Quezada says. "They make decisions that go against even their own logic" (see "Planning for Profits," page 24).

Who speaks for the Mission?

While opposing unchecked development is MAC's main challenge, the coalition is also grappling with the need for a positive solution. It's no easy task for such a diverse group, which includes the mainstream Mission Economic Development Association and the more radical Mission Agenda, which engages in street actions and grassroots organiz-

ing. Some members are more comfortable pushing for change at the ballot box, while others simply want to reclaim the neighborhood, whatever it takes. But everyone agrees that the Mission needs a comprehensive new plan that encourages a vital local economy—but doesn't drive out the working class.

The issue of who represents the Mission is a sensitive one for MAC. Members recently drafted "Principles of Unity," including the following requirement for any group meeting with a dot-com: "First meetings are discussions only; offers made are brought back to the coalition."

The same type of democratic decision-making guides MAC demonstrations. During the Planning Commission protest on Sept. 7, when MAC leaders were trying to decide whether to negotiate with the commissioners, Quezada gestured outside the room to the angry protesters, saying, "This is not our decision to make. It's theirs."

But if MAC is somewhat divided, a much greater rift lies between MAC and some of the Mission's old guard. Luisa Ezquerro, a Mission activist since the '60s, thinks they're too focused on direct action. "They're hung up on dot-coms," she says. "They need solid plans, things that can be implemented." She remembers when the neighborhood was desperate for economic development and thinks MAC shouldn't be so quick to dismiss the dot-coms.

David Bracker, executive director of Arriba Juntos, a job-training center, agrees and calls the changes inevitable. "What MAC is doing is what I'd probably have done if I were their age," he told us. "But this community has always been dying to see new industry come in. But only a few organizations are really sitting down with these companies and getting jobs, and that's a mistake."

Where MAC fights gentrification tooth and nail, Bracker has tried to milk it. Working with Dan Kingsley, managing partner of SKS Investments and developer of Bryant Square, Bracker secured 3,000 feet of office space in the new development for his and other groups for just \$1,000 a year. But Kingsley got something in return. He gave space and funding to Arriba Juntos and the Mission Language School—and in return those groups publicly supported his project (see sidebar).

In the struggle for the Mission, race figures in as well. At a regular Monday night coalition meeting that took place Sept. 11, one organizer pointed out that the room was looking "whiter than usual" and implored activist members to mobilize their base constituencies. Although MAC has worked closely with displaced artists, and meetings are open to anyone, there's a determination to let the movement be led and defined by working-class Latinos.

We asked a number of MAC members if the struggle faced by artists and low-income whites was similar to the struggle faced by Latino families. Many of the white artists said yes, emphasizing the solidarity of the movement. Latino activists overwhelmingly said no. "It's extremely different," MAC member Paola Zuniga says. "A lot of us lack the language skills and social skills required in this society to be able

Continued on page 40



Step off: Internet company Bigstep.com replaced dozens of nonprofits and small businesses in Mission Street's Bay View Bank building.

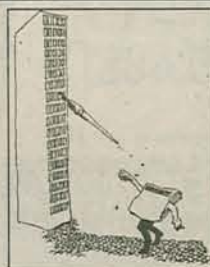
Even the legendary taquerías are changing. "In '79 and '80, Anglo families were chased out of taquerías. There was no way there was gonna be any gentrification back then," says Felipe Velez, an assistant teacher at Real Alternatives Program high school. But now even the taquerías are changing. "At El Castillito, they're wearing uniforms now," Velez says. "They're charging for chips and salsa. I will shoot my son and daughter if they ever order a green burrito."

MAC has responded to the changes with bright red window signs on which "residentes orgullos (proud residents)

ian endorses, refuses to accept individual contributions of more than \$100.

Once in office, Moscone appoints three planning commissioners who speak out for neighborhood and environmental concerns: Starbuck, Supervisor Bierman, and Ina Dearman. But on every important vote, they lose to the pro-development majority. Years later Bierman tells the *Bay Guardian* that her role on the

Continued on page 40



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1975

From page 37

November 1975 Alioto's second term ends (and by law, he can't run again). State senator George Moscone is narrowly elected mayor, with 45 percent of the vote, running on an anti-high-rise, antidevelopment, pro-district elections platform against Sups. John Barbegetata and Diane Feinstein. Moscone, whom the *Bay Guardian*



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34TH ANNIVERSARY SPECIAL

Mission

From page 39

to navigate. And for families, it's harder to move."

Miguel Carrera was more succinct: "There's discrimination in work, housing, everything," he says. "This is my reality."

Those watching this movement from the sidelines marvel at the organizing power behind MAC, but activism has been a part of the Mission for much of this century.

Activism's deep roots

Fighting over territory is a Mission tradition. The Bay Area was first settled at least 15,000 years ago by Ohlone Indians, but Spanish explorer Captain Juan Bautista de Anza "discovered" San Francisco in 1775 and stole the land, founding the Presidio and a mission near a small inlet called Laguna Dolores.

The city expanded dramatically in the late 1880s, but land use in the Inner Mission was much as it is now: a mix of commercial and residential on major streets, an industrial section to the Northeast, and a saloon on every corner.

The Mission was one of the few neighborhoods spared by the fire that followed the 1906 earthquake. Irish and Italian immigrants displaced by the disaster moved to the area, as did many downtown businesses. By the 1930s, Mission Street was a "Miracle Mile" of thriving shops, movie theaters, and night clubs.

But in the '50s, prosperous immigrants began to move out of the Mission and into the suburbs, and an influx of immigrants moved in from Nicaragua, El Salvador, Mexico, Puerto Rico, Cuba, Samoa, and the Philippines. Some were refugees escaping

violence at home, others simply sought a better life for their families.

According to the census, the Spanish surname population in the Inner Mission rose from 5,531 in 1950 to 23,183 in 1970. Meanwhile, the region was getting poorer: by 1970, 22 percent of people lived below the poverty line, and 9.6 percent were unemployed. Major employers such as Regal Pale Brewery, Borden's Dairy, and Best Foods were pulling out of the neighborhood.

The city's Redevelopment Agency proposed an urban renewal plan for the Mission, but that presented an even greater concern. Redevelopment had already hit the Fillmore district and evicted 4,000 families in the process. Triggered by that threat, 100 local organizations, including churches, radical political groups, and traditional Latino organizations, formed the Mission Coalition Organization in 1968. Rather than let outsiders obliterate the neighborhood, the group asked Mayor Joe Alioto for control over the multi-million-dollar federal Model Cities Program.

Although some of the more radical groups split from the MCO, as did white middle-class homeowners, the organization quickly gained momentum. "We were willing to take on anyone," Esquerro recounts. "Committees, corporations, elected officials." The MCO created new playgrounds, banned pawnshops, picketed absentee landlords in their suburban homes, and forced local companies and shops to provide jobs for Latino workers.

The MCO eventually crumbled as a result of internal conflicts, but it laid the groundwork for future acts of resistance. In 1975, the Mission Planning Council, allied with La Raza, mobilized hundreds of residents to oppose the



Dancing in the streets: Mission Anti-Displacement Coalition activists and Aztec dance performers toured Mission sites of displacement Aug. 12.

1975

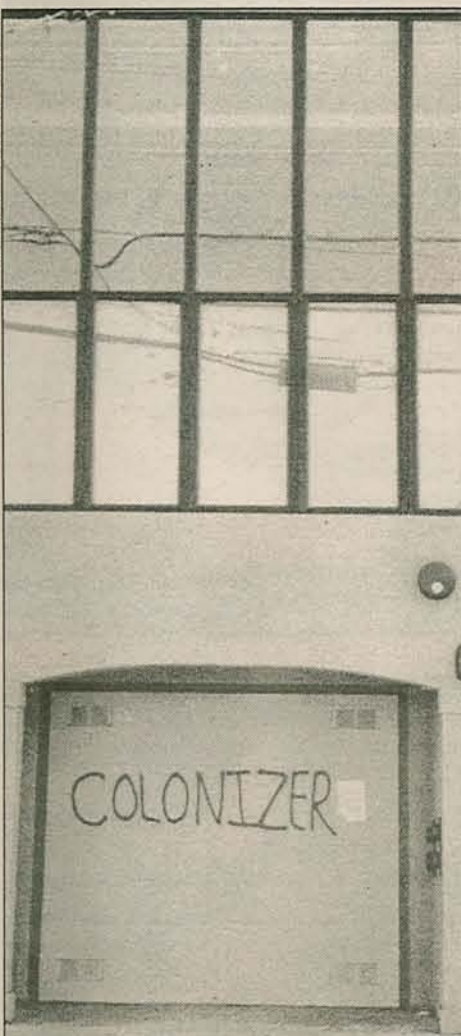
From page 39

commission was not unusual: "It's not surprising; the powers that be, they want your voice, but they still want to control the vote."

On other commissions Moscone plays the same game, appointing a few token progressives but not the majority they would need to win. Stockbroker Doug Engmann is



Feinstein's follies: This Oct. 1, 1986, cover skewered the mayor's attack on Prop. M



Black mark: Graffiti decorates the garage of a live-work building at 20th and Alabama Streets in the Mission.

rezoning of a section of the Mission that would have converted residential property to commercial space.

The Mission Cultural Center became a key link between left-wing politics in Latin America and the growing Chicano and Latino solidarity movements here. Radical Latino youths established Brown Power in response to the 1969 trial of Los Siete de la Raza, seven Latino youths accused of killing a police officer. They formed militant La Raza en Accion Local, which gave birth to the Mission Housing Development Corporation and La Raza Information Center, both still active today. Years later many of the same activists would fight against a curfew, defending the rights of low-riders to cruise the Mission strip.

In 1977 community leaders hoped that electing supervisors by district would enable them to get a Latino candidate on the board. It didn't work out that way: Larry Del Carlo and Gary Borvice split the Latino vote, and the Mission's seat went to white candidate Carol Ruth Silver.

first appointed to the mayor's select committee on YBC and later to the Board of Permit Appeals.

Community activist Welch later argues that Moscone's legacy affected a generation of activists: "Did George Moscone empower an entire set of players that had never had access to city departments and commission? Yes.

"Moscone strongly defended 'district election of supervisors and affordable housing

The neighborhood's Latino community is still underrepresented. The only Latino supervisor on the present board is Alicia Becerril, who lives in North Beach and has done little to address problems in the Mission.

MAC has not endorsed any candidates for supervisor. But Quezada says many of the group's members are supporting two white candidates: Mission Agenda's Chris Daly in District Six and Tom Amiano in District Nine. While he'd like to see more Latino representation on the board, Quezada is more concerned that the area's supervisors protect residents from eviction. "It's not enough to be Latino right now, to run in the Mission," he says.

Mission impossible?

"The Mission presents a unique case of a Barrio that remains a centre of attraction for urban life, improving the real estate values while still maintaining most of its character as a neighbourhood for immigrants and the poor," Manuel Castells wrote in his 1983 book, *The City and the Grassroots*. Castells's hopeful description no longer holds.

When you ask MAC leaders about the future of the group, they are relatively quiet; that

will be determined by MAC's members. But two goals are obvious: MAC wants to widen its organizing scope to other neighborhoods and to promote Proposition L. Chinatown residents facing eviction attended a recent MAC rally, as did members of the South of Market Anti-Displacement Coalition (SOMAD).

"What happened with MAC is not in isolation," Richard Marquez of Mission Agenda says. "In Noe Valley, they're fighting monster homes. On Telegraph Hill, it's Sutro Tower. What we all have in common is that the Planning Department has pissed us off, and that's why we'll win in the fight for Prop. L."

Even if Prop. L loses, Marquez believes MAC will triumph. "Whether that's through district elections or civil disobedience or shutting down the highest levels of city government," he says. "People are tired of writing letters to the editor. Remedies are exhausting themselves."

Research assistance provided by Camille T. Taiara. E-mail Cassi Feldman at cassi@sfbg.com.

development. Moscone shifted the flow of federal community-development funds away from the Redevelopment Agency to more community-based entities. Now about 95 percent goes to community groups instead of city departments. You would not have two tenant measures on the ballot [in 2000] if it weren't for groups funded by that federal money. You would not have Prop. L."

Continued on page 42

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PHOTOS COURTESY OF BAY GUARDIAN STAFF



Our superstar ad services manager Sarah Billingsley gets ready to take a sniff during the *Bay Guardian's* annual Halloween party.



National sales manager Nancy Hui and Macy pose for the camera. Nancy was one of several *Bay Guardian* employees who caught the baby bug recently.



Assistant art director Mirissa Neff works her skirt with dance group As Pernas Com Alma.

HELL-RAISERS AT WORK AND PLAY

A day (or two) in the life of the *Bay Guardian*



Mark Lindley, the *Bay Guardian's* dating diva, dons her awesome, autumnal attire at Tango Tango.



Classified account executive Ryan Loisele and promotions manager Tony Cimato enjoy poolside time at Russian River.



Production designer Rob Lee sneers at an ad rep who missed deadline.



Layout coordinator Deirdre Lynds smiles before she hits the surf.



Art director Victor Krummenacher (and Camper van Beethoven bandmate Greg Lisher) moonlight with Cracker in Chattanooga, Tenn.

1976

From page 41

November 1976 Prop. T — which divides the city into 11 supervisorial districts, allowing candidates to run from neighborhoods without raising the big sums of money that it takes to get elected citywide — wins with 52 percent of the vote. Citizens for Total Representation, a downtown-funded group, unsuccessfully tries to

repeal the initiative.

January 1977 The Chamber of Commerce editorializes in its house organ, *San Francisco Business*: "Most business leaders, unfortunately, don't reside and vote in San Francisco and must therefore rely upon their persuasive powers and their money to influence the course of local politics."

Aug. 4, 1977 At midnight more than 400 San Francisco sheriff's deputies and police officers

break through a line of 2,000 demonstrators and begin forcibly evicting the mostly elderly, Chinese, and Filipino residents of the International Hotel on Kearny Street. The eviction is televised nationwide.

For eight years the struggle to save the I-Hotel has occupied center stage in San Francisco politics. Supasit Mahaguna — a Thailand liquor baron represented by an S.F. law firm that once employed George Moscone — has been trying

to evict the tenants since buying the property in 1973. Tenant advocates fought the evictions all the way to the State Supreme Court but lost.

The I-Hotel is the center of Manilatown, a thriving Filipino community — and has come to symbolize the city's policy toward the preservation of low-income housing. The city allowed the eviction — and later, will allow Mahaguna to demolish the building — without ever seeing any specific plans for what Mahaguna intends to do



Downtown monsters: This Oct. 26, 1986 cover showed more detail on how high-rise development destroys the economy.



Amy Schroeder gets ready to work her copyediting magic.



Editor and publisher Bruce B. Brugmann hands a going-away plaque to his associate, Tricia Taborn.



Cicely Sweed, one of the *Bay Guardian's* master online editors, prepares for a weekend of Open Studio hopping.



Hope van Velson is certainly one of the most popular *Bay Guardian* employees; she works in Accounts Payable.

with the site. In fact, a *Bay Guardian* correspondent in Bangkok discovers and reports that Mahaguna is in trouble with the Thailand authorities and has been looking for a way to get some of his money out of Thailand; apparently the I-Hotel is nothing more for him than a speculative investment.

Mahaguna, in fact, never produces a plan for the site, which remains a gaping hole in the middle of Chinatown today.

November 1977 The city holds its first district election for the Board of Supervisors. Harvey Milk is elected in the Castro. Dan White — an Irish Catholic former police officer — is elected on a conservative platform in a district that includes Visitacion Valley and Crocker Amazon. Feinstein, elected from Pacific Heights, is chosen by the conservative majority to be board president.

Continued on page 45



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1978

From page 43

June 1978 Howard Jarvis and Paul Gann lead a successful campaign to pass Proposition 13 on the statewide ballot. The measure rolls back local property taxes to 1975 levels and limits annual increases to 2 percent. In the first year alone, property owners save \$7 billion. That's \$7 billion that comes out of the state's primary source of local government revenue, used to fund public services like buses and sewer systems. Cities brace for what will be many years of cutbacks in essential services, while big commercial-property owners begin seeing even higher profit levels.

Nov. 21, 1978 In a private "Dear Dick" letter later obtained and published by the *Bay Guardian*, Moscone boasts to *Chronicle* publisher Dick Thieriot that none of 11 major downtown building projects proposed during his administration have been turned down by the Planning Commission or the Board of Supervisors.

Nov. 27, 1978 After less than a year in office, Sup. Dan White announces that the \$9,600 supervisorial salary is not enough to support his family, and he resigns from the board. Within a day, conservative supporters offer to help White financially, and White changes his mind. But he's already officially resigned, so all he can do is ask Moscone to appoint him back to his job. Moscone decides to name Don Horanzy to the spot instead, potentially creating a six-vote pro-neighborhood, anti-downtown majority on the board.

After learning from a reporter's phone call that he won't get his job back, White enters City Hall through a basement window and shoots and kills both Moscone and Milk. When White is found guilty only of involuntary manslaughter, the city sees one of the worst riots in its history — and the district elections movement falls apart.

January 1979 Feinstein, who has taken over as mayor after Moscone's death on a pledge to bring the city together, has already fired two progressive planning commissioners, Starbuck and Dearman. The first week in January, she moves aggressively to demolish the I-Hotel building, demolish the historic City of Paris building on Union Square, and evict the artists who live in the historic Goodman Building. It becomes a watershed week for the new mayor, a sign of how she will run the city. The *Bay Guardian* calls it "The Week Feinstein Tried to Wreck San Francisco."

Nov. 6, 1979 San Franciscans for Reasonable Growth, a coalition of neighborhood activists, environmentalists, backers of the district elections movement, and veterans of Duskin's unsuccessful campaigns of 1971 and 72, puts Proposition O on the ballot, after a decade that has seen the city's biggest building boom ever, until that time.

The initiative, which proposes a 260-foot height limit for downtown, loses by 46.5 percent to 53.5 percent after San Francisco Forward (funded by developers, big construction trade unions, and Chamber of Commerce corporations) spends a record \$500,000 to kill it.

Meanwhile, an initiative on the statewide ballot that would have passed some of the Prop. 13 windfall on to tenants fails.

August 1980 The Chamber of Commerce and its downtown allies, frustrated by district elections, place a repeal measure on the ballot and force a special election in late summer, when turnout is virtually guaranteed to be low.

The measure passes; district elections are repealed.

The high-rise boom continues unabated. Since 1965 more than 27 million square feet of office space have been built in San Francisco, the equivalent of more than two Transamerica buildings each year.

Oct. 26, 1981 The Board of Supervisors votes 7-2 to approve the final addition to the Yerba Buena Center environmental impact reports. Sups. Quentin Kopp and Nancy Walker are the dissenting votes. The *Bay Guardian* reports that several supervisors admit just before voting that they haven't read the document.

March 1, 1983 Environmental and neighborhood activists announce that they're launching the fourth citizen initiative to slow growth. Proposition M qualifies for the November ballot, and as usual, the community groups are badly outspent: downtown spends \$700,000, while the coalition that supports M spends \$60,000. Stockbroker Engmann chairs the Yes

years downtown in fact only creates roughly 1,200 jobs each year.

The plan is sold to the public and the press as a measure that will slash growth by 50 percent; but as the *Bay Guardian* reports one week later, Feinstein's plan changes merely a few zoning rules. Far from an honest effort to slow development, the Downtown Plan is an effort to subvert Prop. M. Feinstein hopes to take control of the development debate — and to therefore convince voters not to vote for the proposition. Significantly, however, Feinstein admits for the first time that downtown development will inevitably bring significant, definable problems to the city.

September 1983 A study released by San Franciscans for Reasonable Growth shows that to move the 100,000 new workers that would be brought into downtown by the continuing building boom, the city would have to spend \$3.376 billion to build at least 14 new transit projects by 2000. This would mean doubling residential tax rates. Even the Downtown Plan acknowledges that the expensive — and unfunded — transit goal "must be achieved if the projected rate of employment growth is to be manageable."

Nov. 7, 1983 Prop. M loses by fewer than 2,000 votes, 49.4 percent to 50.6 percent.

Without effective controls, the high-rise boom only accelerates: between 1980 and 1986 roughly 30 million new square feet of office space (the equivalent of 60 new Transamerica Buildings) are built in the city, transforming the skyline, clogging the streets with cars, driving up housing costs — and putting additional pressure on the increasingly strapped city budget.

1984 Hartman publishes *The Transformation of San Francisco*, outlining the shifting political landscape that has allowed the city's downtown to become dominated by high-rises. In his opening pages Hartman predicts a future in which "San Francisco housing costs rise to a point where it becomes the first totally middle- and upper-class city in the U.S." He points out that San Francisco is already the most expensive place to buy a home: high-priced homes go for \$225,000, while comparable houses in Boston are \$139,000, in New York City \$174,000, and in Seattle \$110,000.

1984 Urban economist Jane Jacobs reports in her book *Cities and the Wealth of Nations* that the economic strength of cities lies in efforts to replace imports with locally produced goods and services. Jacobs asserts that cities that put too much credence on single large industries or groups of industries are more susceptible to economic decline than those that are more diversified.

1984 Southern Pacific merges with Santa Fe Railroad, becoming Santa Fe Pacific Realty, which takes on the Mission Bay project (the company later merges again to become Catellus Corporation). The new company seeks and eventually wins approval for the largest single development in the city's history at the Mission Bay site.

The project is fought from both the left and the right. Community organizers like Welch find themselves on the same side as developers like Walter Shorenstein, who fights the project because he fears too much new office space will drive down rents on his other properties.

Oct. 7, 1985 Feinstein says in her State of the City speech that the city's economy "remains vibrant and healthy ... largely thanks to

Continued on page 47



Presidio play: This Jan. 12, 1986, cover illustrated an exposé on the corporate takeover of the Presidio.

on M campaign, through the San Francisco Plan Initiative. Anti-M forces include the high-priced campaigners at Solem and Associates, who are hired by the Chamber of Commerce.

April 1983 The original plan for the Mission Bay Development Project is unveiled: Southern Pacific hopes to build 11.7 million square feet of office space on the 315-acre site of an old railroad yard near China Basin. The plan would create jobs for more than 46,000 workers — but housing for only 12,000.

July 1983 After 10 years of fighting the Redevelopment Agency, the artists living in the Goodman Building, at the edge of a Western Addition renewal area, are evicted. One victory of the struggle, according to Chester Hartman, is that the building is slated to become low-income housing, not high-rise office space.

Aug. 25, 1983 With polls showing significant support for Prop. M, Dean Macris, Dianne Feinstein's planning director, unveils the "Downtown Plan." Although it is heralded as a limit on growth, the plan allows virtually unbridled high-rise development and, through zoning controls, permits the Financial District to expand further into SoMa. The plan's economic projections are based on a single survey of 58 downtown firms; based on that dubious study, Macris estimates that the city will gain approximately 11,000 jobs each year for the next three years.

A 1984 *Bay Guardian* study will show that this figure is off by a factor of 10; in those

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1985

From page 45

the fact that downtown has continued to generate at least 10,000 new jobs a year." This figure is repeated by the *Chronicle* two days later, despite the fact that nobody — neither Feinstein's press secretary, the Employment Development Department, representatives from the Private Industry Council, nor *Chronicle* editorial page editor Jerry Burns — can justify this claim or explain where the figure comes from. She may have taken it from the projections in her two-year-old Downtown Plan, but the plan was optimistic by a factor of 10.

Oct. 23, 1985 The *Bay Guardian* publishes its 19th-anniversary special issue, featuring MIT economics professor David Birch's study conclusively showing that high-rise office development is not creating new jobs in the city. In fact, the study shows that job growth and new office space have an inverse relationship.

Using primary information from the Dun and Bradstreet Corporation, a nationwide marketing agency, and data from the U.S. Department of Commerce, the Birch study shows that small, locally owned, independent businesses were responsible for virtually all job growth in the city between the years of 1980 and 1984. The report raises serious questions about the accuracy of the economic projections used in nearly every environmental impact report published by the city during that same period.

The *Bay Guardian* reports that much of the high-rise boom is fueled by an excess of investment capital (thanks to deregulation of the Savings and Loan industry under President Ronald Reagan), not by any need for new office space.

Birch points to Houston as an example of what happens when a city assumes that builders are in fact responding to demand caused by downtown job expansion: "At a certain point the vacancy rate got so high that investors suddenly decided to pull out of Houston," Birch told the *Bay Guardian*. "When that happens, employment growth starts to decline — in a matter of months, construction employment drops almost to zero, and all of a sudden, thousands of people in the building trades are out of work — and there's no indication that the market will pick up anytime in the foreseeable future. Those people have nowhere to go — if you're a human being, you have to worry about that kind of situation. It's certainly an argument in favor of holding construction at a level that keeps pace with demand.... If building trades leaders in San Francisco haven't thought about that, maybe they ought to call their buddies in Houston."

Meanwhile, the nonprofit San Francisco Information Clearinghouse completes its own study of small businesses in SoMa, which shows almost exactly what the Birch study showed: that small businesses create jobs and that the high-rise boom is in fact forcing them out of town.

Oct. 22, 1986 Birch does a second study for the *Bay Guardian*, assessing the city's job growth by zip codes. The paper also sends a team of researchers to scour the most recently completed downtown office buildings to find out who's working in them. The results of both studies are conclusive: There are almost no small businesses in the high-rises. And downtown is losing jobs every year, while neighborhoods and light-industrial areas are gaining workers.

Nov. 4, 1986 With the economic argument in favor of high-rises finally demolished, the most sweeping, innovative growth-control law in any U.S. city passes by a slim margin at the polls.

Written by land-use lawyer Hestor, this initiative has the same ballot designation as its 1983 predecessor: Proposition M.

The initiative ordinance (a) requires the city to adopt a revised, consistent, and enforceable master plan by 1988; (b) imposes a limit on new commercial development citywide; (c) requires the city to establish an employment training and placement program for S.F. residents; (d) requires that a portion of the space allowed under the annual limit be earmarked for small buildings; and (e) pledges that the city's "diverse economic base be maintained" and protected from "displacement due to commercial office development."

The language in M actually mirrors the city's preexisting master plan, but Mayor Feinstein opposes this one because it will become official policy, rather than window dressing.

Prop. M has a lasting impact on the social movement that was founded through the previous growth-control measures. "The two M's categorically and fundamentally transformed what was an anti-high-rise movement into an assault on the economic elite of San Francisco and a broadening of the coalition to include people that the Dusk movement had totally

time it seems hard to believe that anyone will want to build new live-work housing, or that anyone other than working artists would want to live in the rundown industrial areas of town.

November 1988 George Bush is elected president, and the nation begins an economic slide that will become a deep recession. The commercial real-estate market collapses in almost every major city. Dozens of savings and loan institutions go bankrupt, costing the U.S. taxpayers more than \$500 billion. Places such as Houston, Los Angeles, and Denver, which overbuilt and failed to heed warnings that the boom was based more on speculative capital than on real economic growth, are devastated.

San Francisco's recession is milder, in large part because the economy remains somewhat diversified — and because the cap on new office development under Prop. M has kept the city from being too heavily overbuilt. Even the big real estate developers admit that Prop. M saved the S.F. economy.

Oct. 19, 1989 Loma Prieta fault produces a powerful earthquake, causing a section of the Cypress Structure elevated freeway and part of the Bay Bridge to collapse. The Embarcadero Freeway is closed, never to open again; in a few years it will be torn down for good.

Pro-development forces try to reopen the discussion of Prop. M, claiming that the city can't afford development restrictions in the wake of the earthquake.

Aug. 23, 1990 The Mission Bay project gets its first official approval from the Planning Commission, promising a huge profit for Catellus Corp. The plan is accepted despite many unresolved issues, including how much funding the city will have to provide, the imbalance between the number of new jobs the project will create and the amount of housing it will provide, and a vague cleanup plan for the toxic waste and hazardous materials on the site.

November 1990 Artists and grassroots community groups like the Haight Ashbury Switchboard and the North Mission News are ordered to move out of their 16th and Mission offices. An out-of-town developer wants to convert the building into more upscale offices.

November 1990 Voters approve Proposition H, stopping development of two waterfront hotels. The voters also refuse to approve a proposal to suspend the Prop. M office limits and allow Catellus to go ahead with its massive plan for Mission Bay. It's a major defeat for Agnos, who has insisted that Catellus offered the best deal the city was going to get.

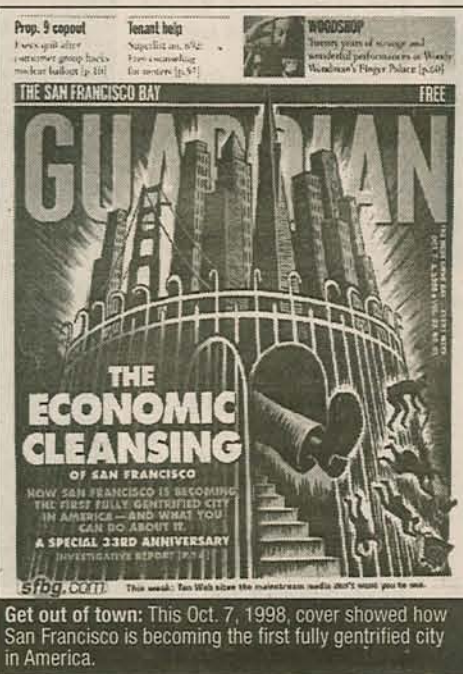
Catellus says it will continue to seek city approval for Mission Bay in some form — and indeed, a few months later it will come back with a deal that involves much more housing and less office space.

• **1991** Across the nation the recession is in full swing. Developers report building fewer new homes. The Federal Reserve blames the Persian Gulf crisis for declining activity. High vacancy rates in many cities discourage office development.

In San Francisco unemployment in building trades is at a 10-year high, commercial construction at its lowest in a decade.

1991 The Golden Gate National Park Association establishes the Presidio Council — composed of high rollers from big business and academia, including representatives of Transamerica, PG&E, and the University of California — to develop plans for converting the old military base into a national park.

Continued on page 48



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34TH ANNIVERSARY SPECIAL

1991

From page 47

May 22, 1991 The front page of the *Examiner* pronounces that the high-rise boom is dead.

Oct. 9, 1991 A *Bay Guardian* editorial notes, "What the opponents of Manhattanization predicted has come to pass.... The city is now in trouble not because it has opposed business, but because a series of mayors — from Joe Alioto through Diane Feinstein and Art Agnos — have given business leaders what they wanted. The downtown dream is turning into a nightmare. All those workers in their downtown high-rises are clogging the freeways and city streets. Well-paid workers, opportunistic real estate investors, and government policies drove up the price of housing."

Two of the four major mayoral candidates — Tom Hsieh and Frank Jordan — say Prop. M should be repealed, claiming that it stifles job growth.

December 1991 Jordan is elected mayor on a conservative, pro-business platform. Observers see it as not so much a change in city politics but a repudiation of the arrogance and lack of accountability that was widespread under the Agnos administration.

1992 The amount of office space leased downtown falls by 350,000 square feet, according to the real estate firm of Cushman and Wakefield. Large private projects disappear or are put on hold. Eight big projects — with the potential to add 2.1 million square feet of office space — have now been approved, but none are under construction.

1993 The much-celebrated Yerba Buena Center for the Arts opens with fanfare — but very few of the thousands who were evicted are there to witness the occasion.

March 2, 1993 The *Chronicle* declares, "U.S. Office-Building Boom Is Over. Plenty of Skyline but No Demand."

San Francisco's vacancy rate is 12.8 percent. Corporations have moved to the suburbs, and downtown firms are laying people off. Union membership in the Building and Construction Trades Council has fallen from 12,000 to 8,000 in the last two years; 30 percent of its members can't find work.

The Canadian developer Olympia and York, which had rights to build three office towers at YBC near Moscone Center, goes bankrupt; the city is forced to search for new developers.

Spring 1993 The Gap announces plans to build a new waterfront headquarters in San Francisco.

September 1993 As live-work proposals begin to creep their way into Potrero Hill, residents begin to get nervous. The northeast Mission is already seeing new live-work units that are attracting more wealthy residents — and not necessarily artists. In a sentiment that will be repeated throughout the coming decade, community organizer Welch tells the *Bay Guardian*, "The problem with the artists' live-work ordinance is that developers are using it to shoe-horn in fundamentally inappropriate, unaffordable housing."

October 1993 San Francisco adds the Center for the Arts and the adjacent 5.5-acre Esplanade to YBC for \$82 million.

October 1993 Rep. Nancy Pelosi (D-San Francisco) introduces legislation to establish a "public benefits corporation with certain

essential authorities needed for the cost-effective management of the Presidio." The Presidio corporation would make its own rules and operate without any public oversight.

1994 Tides Foundation president Drummond Pike and private developer Tom Sargent propose to build 75,000 square feet of office space in the Presidio's Letterman Complex.

1994 HUD awards a \$7.6 million grant to a collaborative of community groups to develop a 15-story residential structure, to be named the International Hotel Senior Housing Center, at the site of the original I-Hotel. Six years later, in October 2000, the site remains a gaping hole in the ground.

Jan. 12, 1994 *Bay Guardian* reporter Martin Espinoza exposes "The Presidio Power Grab": how a group of powerful businesses has quietly taken control of the Presidio planning process and is violating federal competitive-bidding laws by offering PG&E a \$12 million deal to take over and refurbish the Presidio's electrical system.

As the *Bay Guardian* will continue to report over the next few years, the plan, including

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Pelosi's bill, amounts to the privatization of the Presidio — and will allow developers to build anything they want without city oversight.

September 1994 With funding from the venture capital firm Kleiner Perkins, Netscape Corp. launches its Navigator software, kicking off the Internet revolution.

September 1994 With the economic slump officially over, Mission Bay developer Catellus unveils a whole new plan for the area, which includes a basketball arena, an entertainment complex, and a baseball stadium for the Giants.

April 1995 Catellus tries to jump-start the \$2 billion Mission Bay project without complying with the 1991 development agreement it signed with the city. Catellus wants to build a huge Home Depot store on the site.

Sept. 6, 1995 The *Bay Guardian* reports that the northeast Mission is now home to several new trendy restaurants, dozens of live-work lofts, and a fast-growing community of artists' studios. Activists and residents worry about the displacement of the neighborhood's original dwellers.

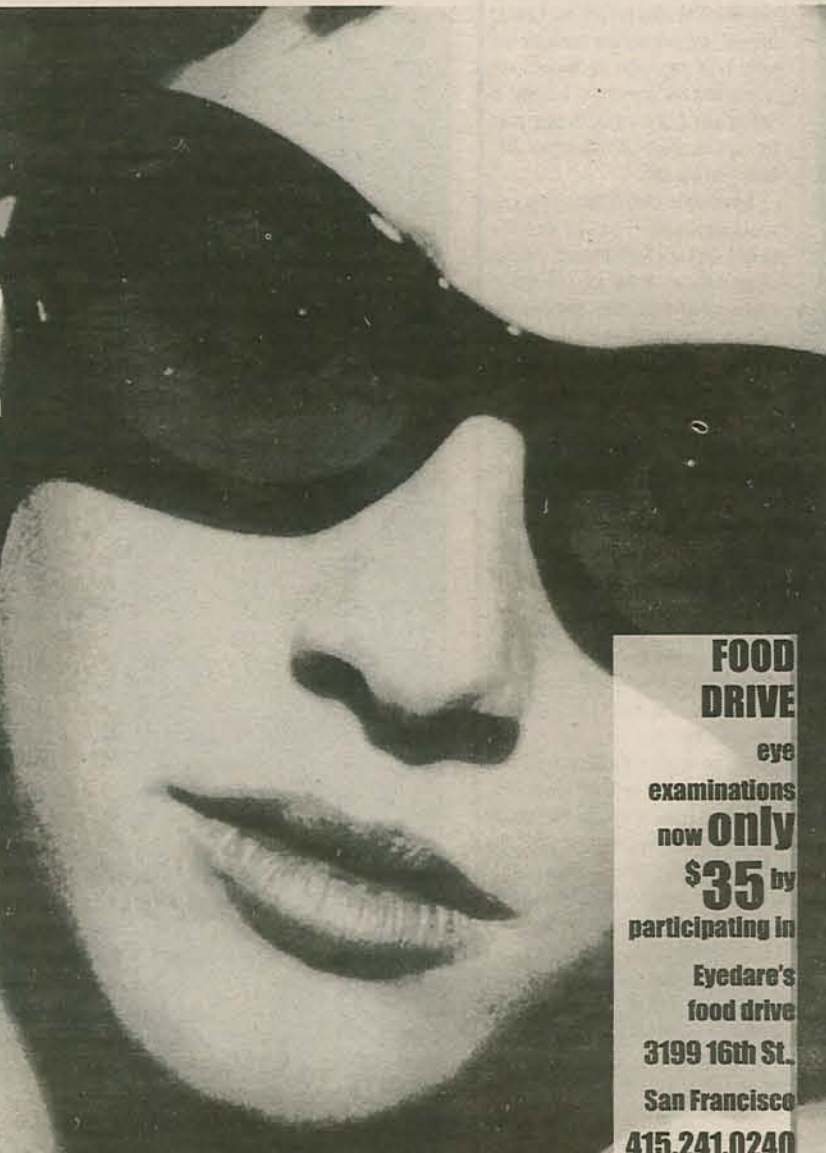
Sept. 19, 1995 The House of Representatives votes in support of Pelosi's plan to privatize the Presidio.

Fall 1995 Venture capital flowing into the 415 area code totals \$155 million.

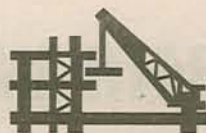
December 1995 Willie Brown is elected mayor, with the support of quite a few environmental activists who see him as a progressive

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alternative to Jordan — although other activists warn that Brown's historic ties to big developers are a dangerous sign.

April 16, 1996 Brown hosts an economic summit that highlights his commitment to downtown development. At the summit, Gap Inc. founder and chair Don Fisher presents the findings of an Arthur Andersen study arguing that the city should reduce development hurdles for the multimedia industry. The study was a joint effort of Arthur Andersen and the San Francisco Partnership, a pro-business group formed by Fisher.

July 26, 1996 Fifty-four activists, organized by Religious Witness with Homeless People, are arrested for barricading themselves in Presidio housing units. They demand that the park service preserve Wherry Housing for the homeless.

Nov. 5, 1996 Eighteen years after the Moscone and Milk killings spurred citizens to repeal the district election of supervisors, San Franciscans vote to give district elections another try by approving a ballot measure by 57 to 43 percent. This sets in motion the process of redrawing district lines in time to reelect all 11 supervisors by district in the fall of 2000.

April 18, 1997 President Bill Clinton names seven members of the private Presidio Trust (which will oversee development of the park), including Fisher, real estate lawyer Mary Murphy, and former head of the U.S. Environmental Protection Agency (under Bush) William Reilly.

The trust, created by Pelosi's privatization bill, makes it clear that housing for the homeless (or any low-income housing) is not a priority for the site; instead, the trust is looking for major developers who want to build office space in the park.

Spring 1997 Joe O'Donoghue, the powerful head of the Residential Builders Association, begins organizing a campaign to recall Supervisor Bierman, who pushes for the enforcement of live-work rules.

Jan. 22, 1998 The Planning Commission votes 4-2 to allow the construction of 10 "live-work" housing units on 17th Street in Potrero Hill, despite artists' protesting the abuse of the live-work ordinance for the development of pricey condominiums.

March 1998 The Planning Commission institutes interim guidelines on live-work development. The new rules require that the commission hold hearings on projects that would displace existing tenants. In the coming year the commission will approve 800 units and deny only 20.

April 11, 1998 SoMa club owners host a party at Transmission Theater to launch a campaign against live-work loft developments that are pushing clubs out of the neighborhood and threatening San Francisco's nightlife hub.

Oct. 19, 1998 The Board of Supervisors unanimously votes to implement a \$4 billion Mission Bay Project that will create a new University of California life sciences campus. The project will include 6,009 housing units, 1,700 affordable. Catellus gets \$140 million in tax increment bonds and development rites. Catellus refuses to open its books and reveal profit projections. Environmentalists and Bayview-Hunters Point neighborhood groups object that the development will strain the city's sewage system and that untreated waste may overflow into the bay and creeks on rainy days. Catellus agrees to separate storm water from sewage.

Feb. 3, 1999 Cleveland-based Forest City Enterprises Inc. plans to develop the historic Emporium building and neighboring structures into a \$400 million, 1.5-million-square-foot complex including a Bloomingdale's, a hotel, and a 25-screen cinema. A

Bay Guardian investigation reveals that the developer's plans for the site are not in compliance with several city laws, including height and density restrictions and rules protecting historic buildings. Forest City urges the Redevelopment Agency to expand the Yerba Buena Center Redevelopment Project Area to include the Emporium project, thereby allowing Forest City to ignore the city's laws.

March 23, 1999 Four companies bidding for development rights in the Presidio lay out their plans at a public meeting. Each calls for almost all of the land to be turned into an office park or a combination of offices, hotels, and housing.

Spring 1999 At the urging of activists, Supervisor Bierman proposes a moratorium on live-work developments.

April 22, 1999 At a Planning Commission meeting, consultants hired by the Planning Department report that the live-work construction boom threatens tens of thousands of industrial jobs.

Aug. 4, 1999 The Examiner reports that the city is losing more than \$8 million because live-works aren't being subjected to normal residential development fees.

Aug. 4, 1999 A Bay Guardian investigation shows that George Lucas, who has won the rights to develop a huge office complex on 15 acres of land at the Presidio, will save more than \$60 million in property taxes and development fees over the next 12 years for moving his headquarters from Marin County to the park.

Aug. 23, 1999 The Board of Supervisors votes to let builders continue to construct more than 1,000 live-work lofts in the city's industrial areas, shooting down Bierman's proposal for a six-month hiatus on live-work development. Board of Supervisors president Tom Ammiano offers a resolution that would eliminate the live-work loophole in the planning code and designate lofts as regular residential housing, which would prevent live-works from evading height and density restrictions, but that plan is defeated.

Fall 1999 Venture capital is pouring into the city at a rate of more than \$20 million a day.

November 1999 A broad-based coalition of neighborhood activists and others left behind by the economic boom gather enough signatures to place Ammiano in the running as a write-in candidate for mayor. The Ammiano campaign galvanizes the city's progressive movement, but Brown — with a campaign war chest of an unprecedented \$6 million, most of it from developers — is reelected mayor.

Dec. 22, 1999 Zoning administrator Mary Gallagher, whom activists say was taking a reasonable, measured approach to approving multimedia office construction in the Mission, Potrero Hill, and SoMa, is "removed" from her position by planning director Gerald Green (see "Sutro Sleaze," 5/31/00).

Feb. 25, 2000 At the urging of housing activist Welch, the mayor convenes a meeting of developers, city officials, and neighborhood activists in an effort to address the question of multimedia office development and whether Prop. M should be amended to accommodate it further. According to Welch, participants argue over a "hair ball" of issues involved in repealing the limit on annual office development in Prop. M.

Late April to early May, 2000 The Chamber of Commerce conducts polls aimed at sniffing out how voters feel about office development in San Francisco. The polls show that voters think there's too much development; support annual limits on development; have no confidence that the mayor is managing the

Continued on page 50

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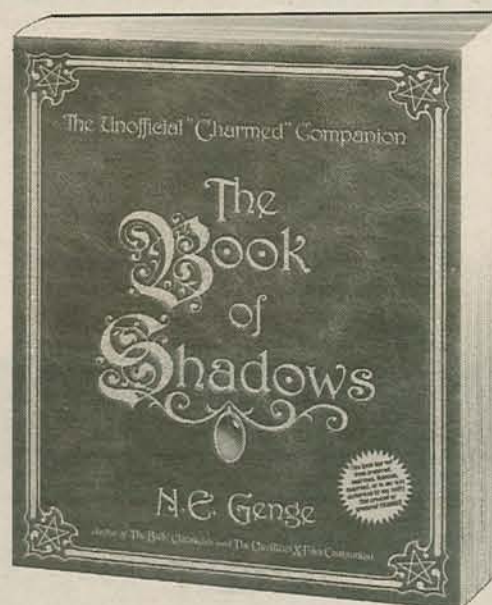


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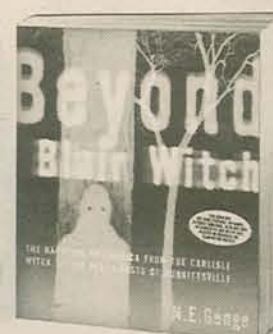
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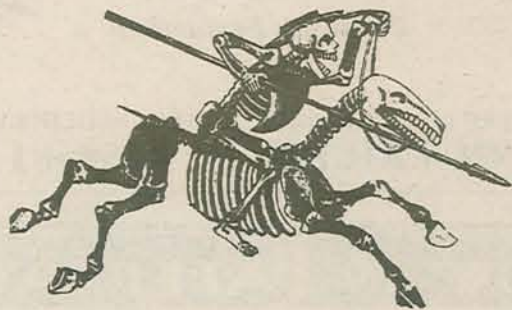


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34TH ANNIVERSARY SPECIAL

2000

From page 49

city's growth appropriately; and might accept more office development, but only for a brief amount of time.

May 3, 2000 The Planning Commission considers developer SKS-Simon's plan for a five-story, 166,815-square-foot multimedia office building on Bryant Street between 19th and 20th Streets. It's one of the first commercial office projects of its size to be proposed for a neighborhood that is primarily residential and light industrial, and it's a dramatic sign of how the dot-com office boom is moving out of downtown and into the neighborhoods.

The proposed building is far too big for the lot, doesn't have enough parking, and would displace three existing businesses and studios for more than 50 artists. The *Bay Guardian* reveals that the developers contributed \$100,000 to Brown's reelection campaign just a few weeks before the commission held its first hearings on the environmental impact report for the project. The Planning Commission will approve the project, with only commissioner Dennis Antenore dissenting.

May 31, 2000 Chamber of Commerce kicks off discussions aimed at coming up with a compromise between activists and developers over the city's annual office growth limits.

Spring 2000 Zoning administrator Larry Badiner is signing off on roughly three multimedia development projects every week. A Chamber of Commerce poll shows growing public support for new limits on office development in the neighborhoods.

June 2000 In the past year, landlords have filed 2,761 eviction notices with the Rent Board. Tenant activists say that another 3,000 were probably evicted for nonpayment of high rent.

June 26, 2000 Participants in the Chamber of Commerce talks present their compromise proposal to the mayor. It calls for letting developers blow the city's annual limit on office development each year for several years and then cutting back on commercial development in the years after that to compensate. The mayor dismisses the proposal.

June 26, 2000 The Board of Supervisors signs off on Bryant Square, a massive multimedia office complex in the Mission that becomes a flash point in the neighborhood's grassroots movement.

June 28, 2000 The supervisors vote 8-3 to uphold the Planning Commission's approval of the Bryant Square development, with only Ammiano, Bierman, and Mark Leno dissenting.

June 28, 2000 At the request of lobbyist Andrew Junius of Reuben and Alter, new zoning administrator Larry Badiner issues a ruling highly favorable to Junius's client. That client is Sup. Barbara Kaufman and her developer husband, Ronald. Badiner agrees that the Kaufmans' proposal to turn a Potrero Hill Ford maintenance center into an office building for Macromedia does not warrant an "office use" designation and is therefore not subject to the city's annual limit on office development.

June 28, 2000 More than 500 enraged Mission residents, organized by the Mission Anti-displacement Coalition, pack Horace Mann Middle School to express outrage at the city's approval of the Bryant Street Square project.

July 1-2, 2000 Neighborhood and housing activists meet and draft the "daughter of Prop. M," which becomes Proposition L on the ballot. The measure would prevent further intrusion of multimedia offices into residential areas.

July 13, 2000 Hundreds of activists rally on the steps of City Hall specifically to protest the mayor and his Planning Commission's policies allowing runaway office development in neighborhoods.

July 31, 2000 Supporters of Prop. L collect enough signatures to qualify the measure for the ballot.

Aug. 7, 2000 Participants in the Chamber of Commerce talks meet in the Mayor's Office to hear the mayor's alternative to the activists' Prop. L. There's not much discussion. The mayor demands the group's support of his plan, which will become Proposition K. The developers agree. Welch refuses.

Aug. 8, 2000 Lobbyists for developers reveal their hand in drafting Prop. K when they request approvals for a variety of office projects. Even though the contents of Prop. K are not yet public, they know that any requests made before Aug. 9 at 5 p.m. will be grandfathered in.

Aug. 9, 2000 The mayor puts Prop. K on the ballot — much as Mayor Feinstein did to fight



The high-rise fighters: This 1971 photo shows the crew that put together *The Ultimate Highrise*. Upper level (left to right): Greggar Sletteland, Marion Dibble, Peter Owens, Leslie Waddell, Bruce B. Brugmann, and Dave Harrington. Lower level (left to right): Louis Dunn, Jean Dibble, Rich Hayes, John Kenyon, Charles Bolton, Dan Brugmann, Katrina Brugmann, Sue Hestor, Mike Cussen, Peter Petrakis, and Sparky.

the growth-control movement in the 1980s — to convince the voters that he has the situation under control.

Sept. 7, 2000 Hundreds of residents, angry about the disruption of their communities from unchecked office development, rally again on the steps of City Hall. The group proceeds to the Planning Commission meeting, and one activist gets body-slammed by a sheriff's deputy after refusing to obey the time limit on public comment.

Sept. 18, 2000 The mayor fires commissioner Antenore from the Planning Commission. Hardly a muckraker, Antenore was still the only member who ever questioned or raised points about inappropriate office development.

Sept. 27, 2000 The San Francisco Partnership, a group that boosts office development in the city, hosts a cocktail party and workshop on Prop. K.

Oct. 1, 2000 Bands that regularly practiced at Downtown Rehearsal, a Hunters Point facility, pack up their equipment and leave permanently. The owner evicted them in search of higher rent. Thousands of musicians are affected.

Savannah Blackwell contributed to this time line. ♦

features

race and class

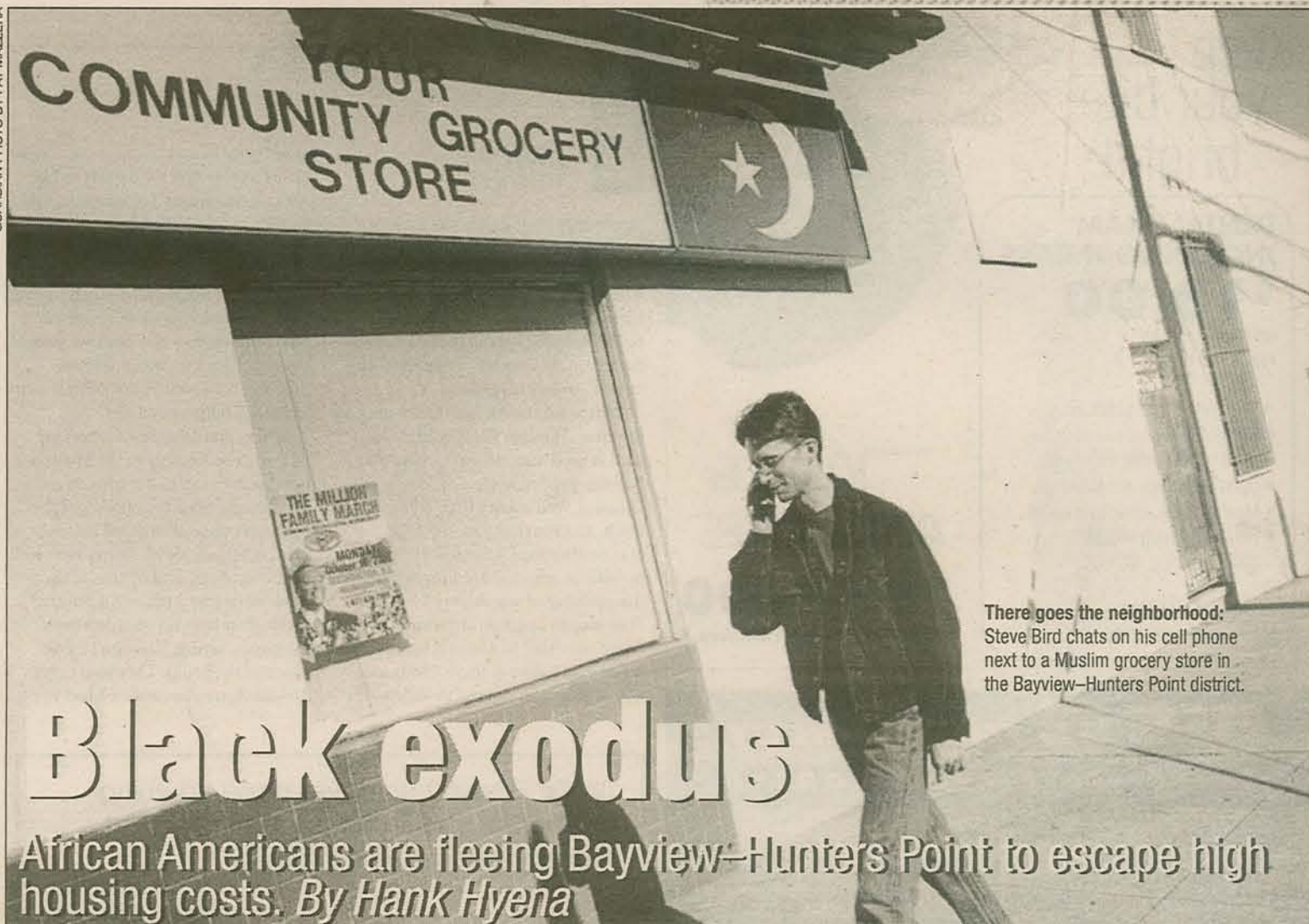
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GUARDIAN PHOTO BY PAT MAZZERA



There goes the neighborhood: Steve Bird chats on his cell phone next to a Muslim grocery store in the Bayview-Hunters Point district.

Black exodus

African Americans are fleeing Bayview-Hunters Point to escape high housing costs. *By Hank Hyena*

Five years ago I *never* saw white people on Third Street," recalls Jonathon Crossley. "But now, I know a gay white guy down there — he's hella cool but conservative, he looks like Steve Reeves! He's living on Palou, walking his dogs. Never in my *wildest* dreams did I ever imagine that gay white guys would be *buying* homes on the street I grew up on."

Crossley shakes his head incredulously. "I also know a Spanish guy on a block off Third, on Quesada. He's got three daughters and he *loves* living there! But the people that I grew up with" — the 31-year-old realtor sighs — "are being forced to move out. They feel like they're going to lose their community, the same way they lost the Fillmore years ago."

A pale wave is flooding into Bayview-Hunters Point, often considered the sole remaining African American neighborhood in the city. Frantic prospective buyers and renters, lured by the area's low price tags on real estate, are swarming into the enormous, sunny-but-im-poverished expanse that stretches from Bayshore Boulevard to 3Com Park, in the city's southeastern corner. The price of a family home has jumped 50 percent in the last year alone: at present, the typical cost of a three-bedroom house in the neighborhood is \$300,000 — far beyond the budget of the region's historically low-income wage earners.

The modest stucco dwellings of Bayview-Hunters Point were constructed during and after World War II to accommodate African Americans who migrated here to labor in the 17,000 naval shipyard jobs as industrial builders, longshoremen, and dockload-

ers. In the 1950s the neighborhood boasted a prosperous population of 60,000, with two movie theaters on its thriving hub, Third Street. Homeowner occupancy was exceedingly robust and it remains so today: a healthy 50 to 60 percent, tops in San Francisco, with many mortgages completely paid off.

Unfortunately, blue-collar cutbacks in the 1960s crippled the area's residents, halving the population — today's population is under 30,000 — and destroying their quality of life. The "ready rock" (crack cocaine) plague of the 1980s demoralized the community, which became a no-man's-land for people who didn't already live there. When nonresidents came through, they wanted to buy drugs from kids in the projects, or they were sports pilgrims who nervously locked their car doors as they drove to Giants or 49er games.

As S.F. real estate began to balloon three years ago, the city's neighborhoods were inflated piecemeal in a cheap-seeking pattern that culminated in the current Bayview-Hunters Point upsurge. Crossley reports that realtors are aggressively soliciting black homeowners in the district, urging them to put their homes up for sale on the lucrative market. "Older black people are selling their homes," he says, "or they're passing away and their heirs are selling the property."

His dire view is shared by Shelly Bradford-Bell, who has served as the executive director of the landmark Bayview Opera House for the past 12 years. "I know a woman who has a thick stack of pamphlets from different realtors who left them on her door. They're pressuring her to sell," she says. "Grandmothers and mothers are also passing

away and their children see this great opportunity to sell because an enormous amount of dollars are being offered. Market acceleration encourages them to take a big chunk of money and leave."

Working-class African Americans whose families have been in the area for two or three generations generally can't afford to buy their own homes in the area anymore, and rental property — which has swelled to at least \$1,200 a month for one to two bedrooms — is equally beyond their means. Many black residents, such as 57-year-old Olin Webb, executive director of the activist organization Bayview-Hunters Point Community Advocates, continue living with their elderly parents because they can't locate an affordable home of their own. Webb has served as an indefatigable organizer despite his burden of diabetes, a disease that's been linked (along with asthma, heart failure, hypertension, and various forms of cancer) to the area's ghastly pollution levels.

"Asian families," Webb insists flatly, when he's asked to describe the recent colonizers of his neighborhood. Louis Caruana, a home seller at A-1 Realty on San Bruno Avenue, defines the present home buyers as "Chinese, Indians, Vietnamese, Hispanics, and all other nationalities, even African Americans." Crossley estimates that "for the most part, it's Asian, white, and Spanish." His perception is echoed by Willie Ratcliff, publisher of the monthly *San Francisco Bay View* newspaper, and the Reverend Aurelious Walker of the True Hope Church of God in Christ on Gilman Avenue, who categorizes the new arrivals as "Asians and Hispanics." Bradford-Bell, who inspected hopeful buyers at a re-

cent open house, asserts that although new home buyers in the area are multicultural, they're all uniformly professional middle-class. "Everybody was from the Peninsula, Silicon Valley. They were dot-commers who wanted to relocate. I did meet an African American woman who recently bought a house in Bayview, but she was an employee of Sun Microsystems."

Are dot-com workers seeping into the area to reside conveniently near their new offices? Are concrete warehouses in the area secretly getting stocked with high-tech start-ups? "Yes," says Webb, who maintains that "a lot of those new buildings in India Basin Industrial Park went to dot-coms." Is he correct, though? Or is he just voicing a modern paranoia?

"He's wrong," says commercial realtor Scott Mason of HCM Commercial Properties Inc., who insists that "there is no dot-com at all in Bayview-Hunters Point because there's no services to back them up, no good restaurants, no good public transportation, and it's still a crime-infested area ... All dot-com guys drive cars and they don't want their cars broken into." Mason, who sells property that has soared from \$65 per square foot to \$105 per square foot in the last year, claims that his prospective buyers represent "a mixture of distribution and light manufacturing."

Mission-style gentrification probably isn't possible in Bayview-Hunters Point without dot-coms and their high-salaried work base. Third Street won't be overrun with Starbucks and Jamba Juice joints anytime soon, but the boarded-up storefronts on Third Street (overwhelmingly owned by African Americans) are certainly faced with the

Continued on page 52

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race and class

Exodus

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same temptation to sell that local residential units are. If that happens, black locals would be forced to buy necessities from other minorities, the same scenario that generated the violent animosity towards Korean grocers that inflamed South Central Los Angeles during the Rodney King riots.

Where are the African Americans of Bayview-Hunters Point going? Oakland is an erroneous guess, because "it's too expensive already," says Crossley, who opines that Vallejo, Antioch, and Pittsburg are the most popular destinations. His view is seconded by Walker, who has accommodated the plethora of worshipers from his True Hope congregation who have already relocated to Antioch by opening up a second church there. "Kids are also selling and moving to Vallejo," he

to get benefits and low rent, but it never seems like it's easy for the city to help African Americans. For example, the city has given \$160 million to the Navy shipyard to get them to clean it up, but they still don't do it right. But when we ask them for a \$20 million loan to build up our community — to create our own businesses to hire our own people — they claim they don't have the money. That's racism. We know the city has a \$2.9 billion portfolio."

White, grant-funded dancers are whining vociferously in the Mission because they can't afford to live on what they make from choreography. But aren't these art-related inconveniences minuscule in comparison with the poverty endured by tens of thousands of nearby African Americans? Webb elucidates his constituency's dilemmas, saying, "We don't think much of the banks. They won't give African Americans a loan. I had to get

granted "a huge jump in funding" for the Bayview Opera House, believes that the city "has been extremely supportive when it comes to our children — the youth in Bayview have received enormous support." She also commends the city for bringing in businesses like Walgreens on Third Street, and for the job-skills training programs provided by the Department of Social Services.

Despite the occasional compliments, it is obvious to anyone who drives through the tough, hot streets peppered with drug addicts, loiterers, dilapidated structures, and "Closed" signs that not enough is being done to enhance the lives of the region's African American community. Even the proposed streetcars that will soon rumble down Third Street are an injury, claims Webb, who believes the light rail will damage local business owners because their customers will have easier access to shopping elsewhere. "They never asked the community if we wanted it," he says.

Another far greater potential catastrophe is also looming in the near future. "Six hundred and four units are being threatened on top of the hill," reports Walker. "The property developer wants to put them out at market rate." Rent on the homes is currently 70 percent, subsidized by HUD's Section Eight policy; elimination of that would, according to Walker, "devastate our community."

Ironically, one possible savior of the region is the U.S. Naval Shipyard, the Moloch that created Bayview-Hunters Point a half century ago, but brutally poisoned the area in the succeeding decades. Five hundred fifty acres of military land is being handed over to the city — prime bayside real estate, a dazzling spread that's worth astronomical millions. City hall has concocted its own elaborate blueprint (developed by white guys, of course), which includes restaurants, shops, a sports park, an African American market, and a public plaza, with 8,000 new jobs and 1,800 new homes. This sounds like something the locals need, right?

"Wrong," says Webb. His contention is that at least 50 percent of the property should be delivered to the Community First Coalition for Hunters Point Shipyard, a synthesis of the area's activist organizations and citywide reform groups like the Urban Habitat Program. Their plan for the shipyard would be to "first clean that rascal up" so that residents would no longer be contaminated by the Navy's clandestine pollutants. After that, light-industry jobs, homes, and live-work multimedia units would be created to specifically benefit Bayview-Hunters Point residents. "We just want it to be owned and controlled by the community," Webb says. "We can help ourselves if we're given the opportunity."

It would be a historic, utopian gesture if the city agreed to Webb's plan. But does San Francisco really care even a smidgen about racial and economic diversity? Can its policy of neglect and exploitation be reversed? City hall needs to decide quickly, before the city's blue-collar African American population vanishes. Will the future redeem us, or is it already too late? ❖

"Willie Brown has never done anything for the Bayview-Hunters Point African American community."

Olin Webb

Executive Director

Bayview-Hunters Point Community Advocates

adds. Stockton and Fairfield are equally favored new home sites, Webb says, because they provide government-subsidized Section Eight housing.

If African Americans continue to depart from San Francisco, the city's reputation as a tolerant, diversity-cherishing metropolis would be severely tarnished. Already the black community accounts for only 7 percent of the population, claims Walker, who worries that the dwindling will annihilate black strength as a voting block. How can the black presence in San Francisco be saved? Jobs, jobs, jobs, is the consistent reply. Bayview-Hunters Point residents suffer an astonishing 34 percent unemployment rate, Webb says. Citing statistics from the 1990 U.S. Census, Webb claims, "There's 60,000 jobs in Bayview-Hunters Point, but only 5 percent of these local jobs are occupied by local residents."

"Why?" I ask. "Racism," Webb says. "City hall appoints white developers to build projects and they hire white contractors who hire white workers. We knew back in 1969 to 1973, when we weren't allowed to own the Hunters Point hill, that our days were numbered. We don't think much of the city, because of the racism."

"But what about the mayor?" I say. "He's black!"

"Willie Brown has been in politics for 30 years, but he's never done anything for the Bayview-Hunters Point African American community. He's for Willie Brown. He's pissed everybody off," Webb says. "Nancy Pelosi also wrote a bill that was racist. She put the needs of the 300 artists at the Hunters Point Art Colony ahead of the community. She made it easy for those artists

a loan once from Westinghouse Credit for 22 percent interest."

His assertion is supported by a 1999 study conducted by the Association of Community Organizations for Reform Now, which revealed that African Americans in San Francisco received 254 percent more rejections than whites when they asked for mortgage loans. The long decline of the Third Street merchant area, Webb infers, can also be blamed on a nefarious, deceptive municipal strategy: "They've been using federal monies specifically earmarked for Bayview-Hunters Point to develop other parts of the city. A lot of the HUD redevelopment money that came to San Francisco ended up in the mayor's office and in other parts of the city budget." Mayor spokesperson P.J. Johnston responds, "The mayor's office receives no funding from HUD that is earmarked by neighborhood, and HUD will attest to that. Webb has no evidence to back up his claims."

But publisher Willie Ratcliff agrees with Webb's harsh critique of city hall. "We've had a bellyful of Willie Brown royally screwing people, especially black people, anyone who doesn't make \$70,000 to \$80,000 a year," he says. But other community leaders exhibit a more gracious attitude toward the Big Brother. Walker believes that there's a "small percentage" of discontents in the region, but the majority appreciate "the many helpful city projects that have been done out here. Right now we're in the process of building a state-of-the-art child-care center. The city — and the mayor — are paying close to \$700,000 [for the center]. That's how committed they are."

Bradford-Bell, who has recently been

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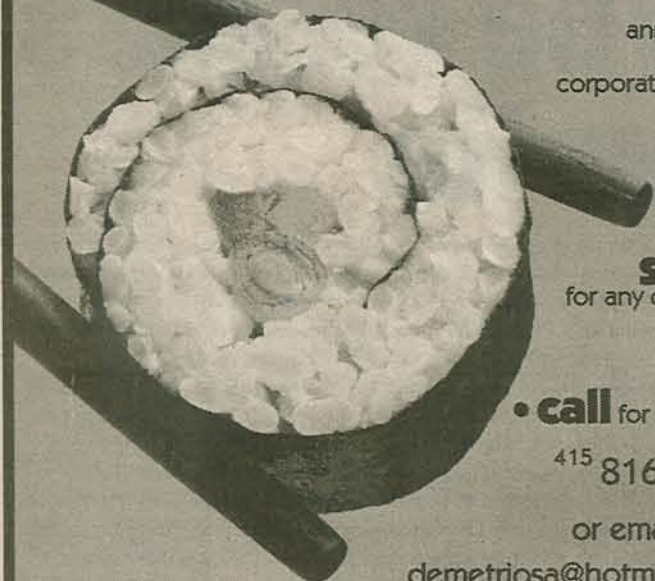
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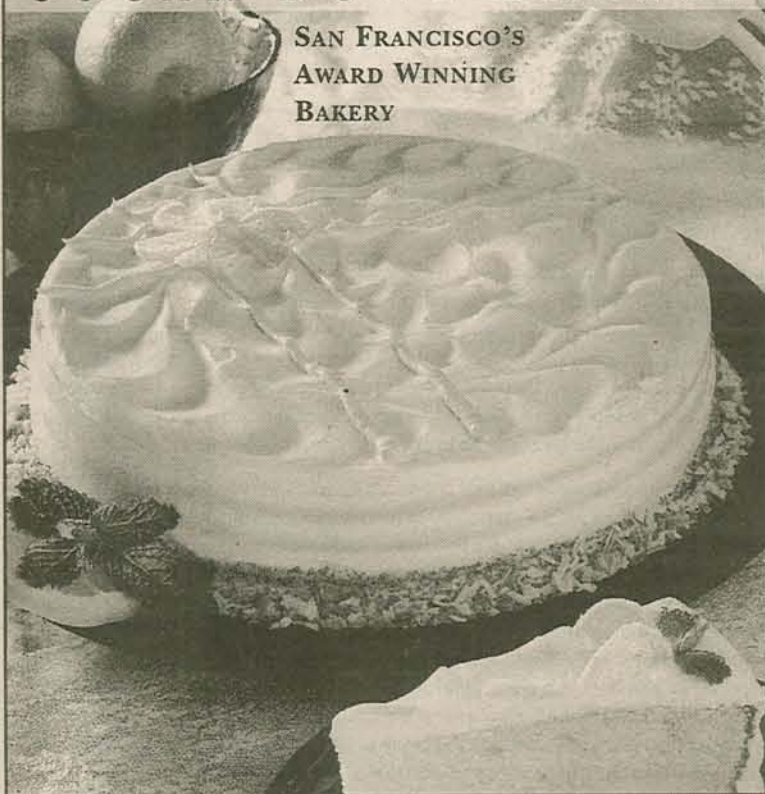
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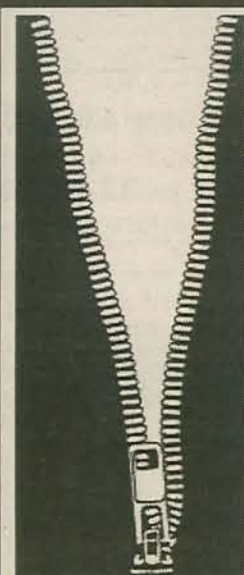
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features

ask isadora

by isadora alman

The readers write

Regarding the father's discussion of sexuality with his 11-year-old boy: I must add that a few words on homosexual sex would be more than appropriate, especially since the child's questions were in regard to two very common forms of gay sex (oral and anal sex). I would infer that at the moment this child is far more interested in sex with another boy than with a girl. The fact that he would even broach the subject with the father is a sign that's screaming out for a more thorough answer and discussion. Years ago, as an 11-year-old, I was engaged in numerous same-sex activities. I have to believe that such activities among young children are far more common than any parent would care to acknowledge. While I applaud the openness and approval of the father regarding masturbation, I see it as just a small first step. How I wish I had some guidance from my parents or someone about sex when I was growing up. Instead the (mis)information came from other children. Parents, the choice is yours.

In a recent column, you mentioned that laser hair removal is permanent. It is not. It was approved by the FDA for permanent hair reduction, not removal. What actually happens is a small decrease in follicle diameter and temporary removal; the hair eventually grows back. I am a transgendered woman, and I have researched this quite a bit. For excellent hair removal information with no commercial bias, go to www.tsroadmap.com and click on "Hair Removal."

Your response to the man who "lasts no longer than 10 minutes" that being a vegetarian has nothing to do with it is questionable. Diet, combined with lifestyle, definitely influences one's energy, sexual or otherwise. Many common sexual problems, from vaginal dryness to low sperm count, can be helped by a diet based upon macrobiotic principles.

As a 33-year-old single woman who knows how to please and be pleased sexually, I would like every man to understand that being pounded for 30 minutes until my sacred groove is numb is not good sex. Instead of worrying about how long they stay hard, I think men should look at their lovers and see if they are smiling. If she's happy and you're happy, then the number of minutes is not important. Lovemaking is not an Olympic event. There is no need to keep statistics in size, wetness, or endurance. Just make love, and be happy you have someone to be with.

The reader who wrote to say that the accurate way to measure penis size is by volume rather than length is correct. Where he goes wrong, however, is in suggesting that one can simply take the radius and length and use the formula of a cylinder to find the volume. No scientist would accept such grossly inaccurate data. Maybe that reader's dick is a cylinder, but mine, and those of my acquaintances, tend to be of more complex shape. The correct way to accurately find the volume of a cock is by displacement, and that is the only method we use around here. What you need is a cheap, plastic 250-milliliter graduated cylinder, which is available for a couple of dollars at any lab supply store. Because the penis will (presumably) still be attached to the body when the measurement is taken, you will have to cut the top, unmarked portion of the graduate off with a hacksaw or similar tool. Smooth all rough edges. Fill the graduate up to the very top with warm water and place it in the middle of a room where spillage will not be a problem. Bring the penis to the desired state for measurement and then, on hands and knees, lower it into the graduated cylinder as far as possible. The volume of water remaining in the graduate after the immersion subtracted from the total capacity of the graduate is the true volume of the dick.

Stories, probably apocryphal: Tom Edison had this test that he gave prospective engineers at Menlo Park. He handed them an empty light bulb and told them to figure the volume. If they got out their calipers and slide rules and started to figure it out in a math-minded way, they were shown the door. If they filled the bulb with water and then quantified that by a standard volume measure (e.g. a calibrated beaker), they got a job. The physically (as opposed to the mentally) well endowed who might want to measure the volume of any likely appendage (an arm, say) have merely to submerge it in a known volume of any liquid (I recommend warm beer) and then measure the amount displaced (viz, "my cup runneth over"). Archimedes did this with his whole self in a bathtub and figured out what floats and what doesn't, which is probably more interesting information to most women (I'm guessing here) than the cubic capacity of any given pork rind. And who was it, when asked, "How long should a man's legs be?" who answered, "Long enough to reach the ground?" Abraham Lincoln, the old hairsplitter himself, am I right? ♦

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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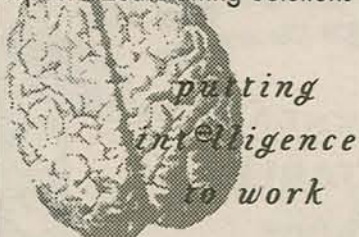
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features

techsploitation
by annalee newitz

Video retro

The videocassette is dead. Now it's all about DVD and broadband and streaming video and various types of digital multimedia files. Indeed, I own an iMac, which is, in all practicality, merely a multimedia entertainment device (Watch DVDs! Make movies! Listen to Internet radio!) Therefore I'm part of the problem, such as it is — I'm helping to destroy the videocassette as the method by which we preserve our filmed past.

It makes me terribly sad because I've spent years building up a bizarre and noteworthy collection of videos: I have all the *Godzillas* (including the 1990s ones); the requisite Herschell Gordon Lewis and Ted V. Mikels flicks; and assorted science fiction/horror trash like *Eve of Destruction*, *XTRO*, *Society* (the one directed by Brian Yuzna, a supergenius), *Quatermass and the Pit*, and *Frankenhooker*. I have all the usual mainstream crap, too, like *Monty Python and Fried Green Tomatoes* and *A Clockwork Orange*.

And I once emulated a character from the movie *Clerks*, falling on my knees and gazing worshipfully at racks of cult retro videos, when I first discovered my local video rental store Le Video (www.levideo.com), which for some celestial reason appears to have been stocked by people whose tastes are frighteningly similar to my own. Whenever I go into Le Video, I have to fight my urge to flirt with everyone there, since I am so passionately in love with the objects they rent me. But maybe that has less to do with my video fixation and more to do with some sort of impulse control problem.

But back to my point. My videocassettes (and Le Video's) are doomed to become incomprehensible items from a prehistoric media infrastructure: first falling slowly out of circulation, then being ridiculed, and finally coming to be handled reverentially by thrifters and museum curators 20 years from now. Perhaps it's unnecessary for me to bring up the eight-track comparison. You know what I mean.

Although I watch *The God and Devil Show* on entertainment.com, and the *Goddamn George Liquor Show* (www.spumco.com), and various other video files secreted to my account by bandits, I'm feeling preemptive video nostalgia. The iMac is still not the best medium for film. (It's not even the best medium for the Web — sorry, Boss Jobs!) And you can't fast-forward on a DVD in quite the same satisfying way, with a barely suppressed shriek of spinning tape issuing alarmingly from your overtaxed VCR.

I'm doing that stubborn, old-fashioned thing that I always hate in print fetishist types — you know, the people who keep saying, "We'll never have books online. Printed pages are part of the reading process, part of the experience of the written word! Plus, how can you read an online book in the bathroom?" First of all, duh, we're going to have books online. And as for the bathroom question — hello? Can you spell P-D-A?

It may seem that my bookshelves are taking over my home in the same way that outer-space fungus takes over Stephen King's body in *Creepshow*, but I don't really miss books. That is, I don't imagine I'll miss them when they stop being so ubiquitous. And I'm enjoying this interim media phase, where I can go online to AAN.com for out-of-print oddities like David Gerrold's *The Man Who Folded Himself*. It's almost as if I'm downloading the book and just printing it out, except for the part where I pay postage.

And yet I'm mournful about losing the cheap black plastic of the videocassette — so crucial to the medium! I even get a little choked up when I think about weird tracking problems I've had with ancient "prewatched" videos purchased from the bargain racks at Amoeba Records.

On a more general level, I wonder about what will happen to all the movies that have been preserved and distributed on video. So many small distributors — like the ones that deal with specialty stores such as Le Video — have transferred rare or unique films onto video, and that's the only format in which they're available to the public. Sure, distribution on the Web is going to be easier than making Tang. But that doesn't negate the fact that when we move to a new mode of preserving film, we lose a lot of movies in the process. Thousands of films made in the early 20th century were destroyed. How many videos will be destroyed, and our memories of the past with it?

I suppose I could say a similar thing about books, but I'm the spawn of a multimedia age. Seeing a 1970s movie is, to me, more like visiting the past than reading a book from the same period. I want to hear the accents of another time, the facial gestures that go with someone saying, "Hey, foxy!" I want to see the glimmering details of a 1920s sheath dress, the spit curls, the hair pomade, and straw hats. When we lose video, we lose some of that, bit by bit. What gets preserved are the "big" films, the mainstream ones, and of course some lucky rarities that survive nestled in archives, libraries, museums.

But I doubt anyone will archive my video of *XTRO*. I wonder if it will die with me. ❖

Annalee Newitz (video@techsploitation.com) is a surly media nerd who worships Frank Hennenlotter. Her column also appears in Metro, Silicon Valley's weekly newspaper.



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Thrifting USA

When I got an e-mail about something called the Thrift Store Olympics, I was intrigued. As an avid and underappreciated thrifter, I thought I had finally found the perfect urban adventure. The Olympics would give me the ultimate excuse to buy all the wonderfully terrible and tacky treasures that one finds, and the perfect venue for showing them off.

The morning began early. We were to meet at Mission Grounds at 10 a.m. on Saturday morning. I attempted to look nonchalant as I sipped my coffee and scoped out my fellow treasure hunters. After a woman attached a sign reading "Thrift Store Olympics" to a table, the few and the brave accepted a list of items to be found.

I skimmed the list and was immediately intimidated. There were 76 different items, ranging from "best lawn ornament" to "item most likely to have been used as a costume piece in the 'Beat It' video" to "greatest number of Herb Alpert albums" to "item most likely to be found in a fourteen-year-old's bedroom." I circled the items I had confidence I could locate and afford, and set off.

First stop was Thrift Town in the Mission. With two sprawling floors and clothing prices that cannot be beat, this store is the source for much of my wardrobe. There are also great finds in housewares, not to mention the giant parrot hanging from the ceiling.

I browsed through grab bags and bins and racks. I examined toys and pantsuits and shoes. I touched and smelled plastic, polyester, and vinyl. I picked up a very sexy, very scanty child's shirt, then checked out an unidentifiable cooking utensil. When I found the pair of brightly colored matching "Happy Hanukah" plastic place mats, decorated with animated dreidels and menorahs, I knew that I had one of those rare thrift-store finds. They were 45 cents each, so I grabbed them. (Later that evening another woman shared with me in the joys of her plastic place mat collection, and another wondered in awe that I found such an item in the predominantly Catholic neighborhood of the Mission. And yes, they won for the category of "strangest religious propaganda.")

I made the Mission rounds, stopping at Community Thrift, Ropa Usada, Salvation Army, and even Goodwill. In certain categories I turned down some things, hoping that there would be a better item later on. "Is that really tacky enough?" I asked myself. "Is that really the most abused children's toy?"

A few hours later, my bike and I were properly weighed down with awkwardly shaped items and numerous plastic shopping bags. I tried to limit myself to items around a buck; otherwise, the game could end up being expensive. I also tried to find items that I would want to keep, such as a beer mug with "Joe Grinds his Own Fresh Chuck Daily" written on it, from Joe's Cable Car Restaurant on Mission Street.

I returned home and gloated over my booty as my roommate laughed: there was my New Kids on the Block tote bag; a matching bra and thong with giant zippers; a pair of American-flag Dr. Scholl's sandals; a liquor dispenser shaped like a fire extinguisher box, complete with alarm; and other items far too bizarre and random to describe.

The Hush Hush bar was our end-of-the-line meeting spot. On my way there for judging, I panicked. Did I have what it took? I stopped off on 16th Street, wondering if the goods sold by people on the sidewalks counted as thrift-store items, but nothing caught my eye. What I had would have to do.

At the Hush Hush, I was welcomed warmly. Two contestants were already dolled up in their thrifty finest: a long pink swirling dress and an absurd hodgepodge of camouflage army gear.

We shared the triumph of finding truly rare yet cheap drinking paraphernalia. We bonded over trying to find sexy children's clothing. Although no one had picked up a date while shopping, we had all found weapons for psycho killers. One team produced a device for mopping up grease off the greasiest diner meal, "as seen on TV." Another group had found baseball cards for kids that propagandized the army. The most stained article of clothing was a stretched-out wife beater covered in sweat stains and speckled with blood. There was confusion as to whether certain stuffed animals should be counted as the cutest or scariest, whether one particular bathing suit was the best or the worst.

As the creators of the game reminded us, half the game was in the interpretation of the categories. The final judging was done in the manner of any good thrift-store fan. We oohed and aahed at one another's finds; the judges asked if they could keep the items; and everyone complimented one another on their finds. We contestants argued about why each of our items was the greatest find, how it revealed the most adept skills at hunting and bargaining.

When the winner was announced, I was taken aback. They had awarded me the trophy, naming me the shrewdest thrifter in town. Yes, I got extra points for doing it on a bike, and I was a very good briber (it was encouraged), but it did take skill. Now when my friends don't see the humor in my odd finds at Thrift Town, I know that there are others who appreciate my ability to spot rare oddities. ♦

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culture shocked

by katharine mieszkowski

Boo!

Halloween night in San Francisco is like Burning Man. It was so much cooler the first year you went, before it got so big and crowded and mainstream.

But as our most important of civic, cultural, and spiritual holiday approaches, there's still a lot that's frightful to celebrate. Here are just a few of the horrors in our midst to get you in the mood for Halloween.

1. Be afraid. That *Miami Vice* look is no kitschy retro Halloween costume. That's right. Don Johnson doesn't just live in the Bay Area: the chiseled bugger is positively thriving here. The man who brought the light-pink blazer to prime time is one of the owners of some new "Asian-inspired" restaurant thing in Ghirardelli Square. And he's been spotted — looking puffy — gulping drinks in the downstairs bar at the W hotel.

2. Raving marketers. How to convince those young, demographically desirable drinkers to chug a chardonnay or a pinot noir instead of a Sierra Nevada or a mojito? The Wine Brats, a Santa Rosa-based wine-promoting organization, apparently decided that to reach out to those hip kids they need to speak to them in their own language. "Wine tasting" sounds so stuffy and pretentious, so blue blood and sedate. Why not throw a wine *rave*? Groan. Hence the Wine Brats WineRave Tour 2000, featuring wine tastings, I mean raves, for the fermented grape-swilling set that end at 11 p.m.

Never mind the fact that raves are often explicitly alcohol free, with more ethereal substances available to imbibe. Plus, ecstasy doesn't need any marketing machine to shill for it.

3. A bike cop columnist hangs up her spokes. Say it isn't so! Officer Lois Perillo, fearless bicycle patroller of the mean streets of Noe Valley and the scribe of the "Police Beat" column in the *Noe Valley Voice*, has taken a desk job. The singular cop columnist keeps crime-conscious Noe Valleyites enthralled every month with her unflinchingly hard-boiled tales of the trespassers, shoplifters, scooter snatchers, and ludicrously incompetent crooks. At least she's temporarily leaving the beat for a happy reason. The James Ellroy of Noe Valley is having a baby with her partner, Heather. So hold on to your laptops. The streets already feel just a little bit sketchier.

4. Hoary, green, venture toads. At the new theme restaurant for the dot-com set, Venture Frogs, every item on the menu bears the name of some nouveau corporate entity. AOL Miso-Glazed Cod. Netscape Pan-Fried Noodles. CNET Salmon. Get it? The worst part is that the WebTV Korean Pancake is actually pretty tasty. But I'm holding out for the Old Economy version, which, as the Net shakeout continues, is all but inevitable: Ma Bell Beef Bourguignonne, General Motors Lobster Thermidor, Proctor & Gamble Meat Loaf, Chevron Cheese Fondue.

5. Gasping for air. Where's the Yuppie Eradication Project or the Mission Anti-Displacement Coalition when we need them? The opening of an oxygen bar on Valencia at 19th called 22 02 can only be an early symptom of the coming privatization of all free H₂O in the neighborhood. Soon, in the Mission, we'll have to hold our breaths or pay a dollar a minute for the privilege of inhaling the gen-trified air around us.

The other night I heard the air-slinging barmaid at 22 02 earnestly advising one skeptical patron about some elixir or another: "It's great for a lot of things. For your energy, for your mood system ..." It's just that kind of pseudoscience that sends my "mood system" into a funk. Next time you're taking a stroll on Valencia, sidle up to the bar and order a whiff of snake oil, only \$39.95.

6. Landlords unclear on the concept. Some landlords apparently take the name of the Web site greedyslandlord.com literally. They see it not as a gripe site for those bearing the brunt of the Bay Area housing crisis — renters — but as a place to exchange information about property ownership and get to know each other. In short, a virtual community for greedy San Francisco landlords.

"J-trader," the proud owner of eight units that he's kept off the market because of rent control, recently vented: "Do any of you tenants know what it feels like to make tens of thousands of payments every month? ... Rent control is based on the notion that landlords are inherently bad and tenants are inherently good." This legally sanctioned, er, discrimination against property owners is "on par with racism if you ask me." Awww ... But don't cry for J-trader; he's found plenty of comforting advice and support with his brethren on greedyslandlord.com.

7. The corporate bookstore chain conspiracy: "Whoops! Sorry about the data death." Earlier this month a bumbling Internet service provider accidentally lost the e-mail recipient lists for the electronic newsletters of some of the Bay Area's best independent book sources. Wondering why you haven't heard lately from the Northern California Independent Booksellers Association, Stacey's Bookstore, the Booksmith, or Holt Uncensored, the fervently anti-chain column about the publishing industry by the former editor of the *San Francisco Chronicle* book review?

Notice that Barnes and Noble and Amazon.com lost nothing. Are we supposed to believe that these scions of the Bay Area independents were randomly hit? Or was it something more sinister? Someone check Amazon.com CEO Jeff Bezos's hard drive for viruses. ❖

Katharine Mieszkowski (kmad2000@hotmail.com) is a writer for Salon.com.

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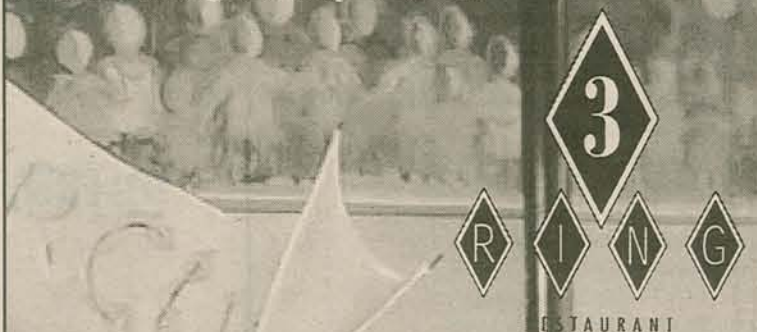
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Eos

dine review

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Close encounters

By Paul Reidinger

If there's anything Americans love more than money, it's youth — or have I got that backwards? Either way, having both amounts to a rare sort of bliss, at least according to our cultural mythology. The youthful rich are gods, legends in their own minds if nowhere else. And like the gods of antiquity, they have their favored haunts, lofty Olympuses from which to gaze upon the comings and goings of the less consequential, but mostly upon one another. For they are young, remember, and the young are voluptuous, especially when loaded.

Many of these haunts are restaurants, and many are in the neighborhoods. Does that mean they are neighborhood restaurants? The answer must be yes, with the important qualification that many neighborhoods aren't what they used to be. It's true that there's a residual quaintness in, say, Cole Valley, wherein we find Arnold Wong's five-year-old Eos perched at the intersection of Cole and Carl Streets, through which Muni's N trains periodically roll. The trains make a nice irony: they're hardly subtle, and they cause a rumbling that can be heard even above the considerable din of the restaurant. But public transit is, one suspects, not much on the minds of Eos's herds of 28-year-old patrons. They're too busy being glamorous and spouting off

about the bottle of 1990 Beringer reserve cab they had someplace else the other night.

Another of Eos's sweet ironies: serving Wong's electrifyingly good food to glib restaurant-hoppers. At a time when "fusion" cooking has fallen into (largely deserved) disrepute, a dish like the albacore tuna tataki tower (\$12) is a revelation in cultural meshing. The tower resembles a napoleon: layers of tuna coins, seared on one side and seasoned with black pepper and lemon, separated by platforms of crunchy tortilla-style chips and topped with a heavy showering of black tobiko caviar. Around it all is a pool of white miso sauce dotted with mixed sprouts and a selection of heirloom cherry tomatoes.

Wong's basic slant is definitely more Asian than Euro. Peking duck two ways (\$26), for instance, consists of two high-end renditions of Chinese standards: a fan of astoundingly tender duck-breast slices, grilled with a five-spice powder rub, and a mu shu pancake stuffed with duck confit (the consistency of crab salad) and crisped up into a roll. As if that isn't enough, the plate is amply garnished with cherry tomato-dotted mesclun and a subcontinental-style chutney of nectarines and ginger — California seasonal and international at the same time!

On the other hand, the kitchen

turns out a burger (\$10, cheese \$2 extra, fries \$4 extra) that's every bit the match of the power patties at Moose's, Stars, or Zuni, complete with garnishes of dill pickles, bloody-ripe tomatoes, red onions, and mixed greens. Our lone criticism: too much focaccia. A basic rule of all-American burgering is that there should never be more bun than burger.

Speaking of all-American, you won't do any better than 2223, the long (but no longer) nameless (and first genuinely high-quality) restaurant in the ever more posh Castro. When the place opened, as did Eos, in 1995 — a very good year — it was like a gay bar masquerading as a restaurant: the food was quite fine, but the level of ambient male erotic energy was so high as to be distracting.

It's still plenty high, not least because of the flirty staff, but the basic mood is friendly, even joyous. Perhaps that's because, as at Eos, the neighborhood clientele is so conspicuously well off. But despite the tide of wealth that's risen in the Castro in the past few years, 2223's prices have remained remarkably stable, with most of the main dishes running only in the upper teens.

The food emerging from chef-co-owner Melinda Randolph's kitchen is very my-mom-the-chef: embracingly familiar and easy to take, but not without sophistication. Heirloom tomatoes in a rainbow of colors find themselves arranged into a tower (\$9.25) with grilled bread and mozzarella and gorgonzola cheeses, the whole thing sauced by a balsamic reduction that's almost like fig syrup. Simple grilled flat bread (\$3.95) makes an appealing pizza-like platform for rouille and rosemary aioli. A grilled double-cut pork chop (\$18.25) is served with an early autumnal succotash of corn and beans, grilled nectarines, and a stuffing of fontina cheese and roasted pepper whose scent of sage hints at Thanksgiving. And vegetarians will give thanks for the grilled vegetable enchiladas (\$11.95), filled with broccoli, zucchini, pepper jack cheese, beans, rice, avocado salsa, and chipotle crème fraîche. Not exactly a thing of beauty, but then there's plenty of beauty elsewhere in the dining room. Beauties, actually — and they're having a blast. ♦

Eos. 901 Cole (at Carl), S.F. (415) 566-3063. Dinner: Mon.-Wed., 5:30 p.m.-11 p.m.; Thurs.-Sat., 5:30 p.m.-midnight; Sun., 5 p.m.-10 p.m. American Express, MasterCard, Visa. Very noisy. Wheelchair accessible.

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Without Reservations

We the people

The biggest issue in restaurants these days? Service, of course. What else? This was the unsurprising revelation of Rita Nazouki, who works for Zagat Survey and sat next to me recently at a luncheon Zagat threw at Boulevard, to award that restaurant (for the second year in a row) "most popular" in San Francisco. Survey co-founder Nina Zagat even showed up to present the framed certificate to Boulevard chef-owner Nancy Oakes. Oakes pronounced the award "heavy" — in the most literal sense. Nearly dropped it on the floor, with the camera running.

A thorny issue service may indeed be, but there was no sign of it in the plush fastness of Boulevard's L'Avenue dining room (named for Oakes's old restaurant in the Richmond). But of course it was Oakes herself, and her most trusted crew, who cooked and served the lunch. I've always loved the spiffy Americanness of Boulevard's food — it's the culinary equivalent of a perfectly polished, crisp red apple — so the high style and richness of the cooking came as a pleasant surprise. Lobster, halibut with wild mushrooms, baked Alaska: the overall effect was nearly Masa's-like. And there was barely a peep from Oakes's beloved potato, with which she has worked so many playful miracles over the years. Just a whisper of some mashed beneath the fish.

Zagat's survey numbers for its 2001 edition do suggest that the disparity between food quality and that of service is more severe here than in any other American city except (can you guess?) New York. But then the data shows that service is weak worldwide, trailing food quality in every city Zagat studies.

I asked Nakouzi whether the new survey held any surprises. She shook her head: not really, she said. Prices have gone up most sharply in the top-drawer places, increasing 23 percent in the last two years. Of course that's not surprising — just merely unpleasant.

But I must tell you that I did find one whopper. The average food rating of restaurants in San Francisco is a very impressive 19.94, but it's 20.41 in Washington, D.C., which in my experience is the world's greatest un-food city. I've had expensive meals in D.C., cheap meals, ethnic meals, all-American meals — but never anything like a good one, not even at fabled Nora's in Dupont Circle, where the Clintons, early in Bill's first administration, were said to enjoy dining on such delicacies as organic dandelion green risotto.

Of course the discrepancy can be explained: The numbers are generated by diners in that city. In the case of D.C., one detects a whiff of imperial self-satisfaction. And it does leave one wondering about Zagat's populist methods.

Paul Reidinger
PaulR@sfbg.com



Beautiful people: The staff is as attractive as the art at 2223.



Glamour goods: Sharfenberger chocolate peanut sacher torte is one of the fancy finds at Eos.

GUARDIAN PHOTOS BY RORY MCNAMARA

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Apartment zero

Another week, another no-new-apartment for Binko. This time I had him all hopped up over a potential place in the Excelsior District, home of my new favorite Vietnamese restaurant that I'll never eat at again (unless they've changed their rice policy). So he was going to go look at the place that night, so I figured: why don't we scout out the area for rice policies for lunch, get a feel for the 'hood, you know. Who knew? Maybe it would be good juju for him, apartmentwise. Well, we all know where my juju stands these days, and we all know where Binko therefore stands: as placeless as ever. So I'll rerun my ad for him at the bottom of this column in the Cheap Eats classifieds, in case anyone, you know, *knows* anything. Yeah, right.

Meanwhile ... the Excelsior District, though destined for Binklessness, is a hell of a lunchful Cheap Eats haven, turns out. We bellied up Mission from Joe's Fish Grotto to Ocean Avenue, and in that two or three blocks there was Joe's Fish Grotto (which looked great but would've costed us 12, 15 bones apiece), my new favorite Vietnamese restaurant that I'll never eat at again (unless they change their rice policy), Ana's Nicaraguan-Salvadoran love nest, Taquerias Menudo and Guadalajara (both great), a \$4.88 Chinese lunch buffet, another dime-a-dozen dollar-a-thing Chinese place, a Vietnamese sandwich shop, and a spectacular Filipino hall-of-fame hole-in-the-wall called Baby's with hardly any tables, nothing at all on the walls, and not even music. (I'm intentionally leaving out Joe's Cable Car, across the street almost from his Fish Grotto, because, with all due respect, it sucks ass. They've added table service and raised their already steep prices, and the french fries still aren't included.)

Did you guess where we ate yet? Baby's, of course! And, ha ha, I was both goo-goo and gaga over it. Binko? Him too. I don't think he'd ever even had Filipino food before, so I did the ordering, which consisted of standing in the entranceway of the tiny place, pointing at things on the steam table, going, "What's this? What's this?"

"Chocolate pork," Baby said.

Yeah, right. Do you think I was born yesterday, Baby? "I've had that before, Bink," I whispered to my pal. "Chocolate, my ass. It's pork cooked in pork blood. You got a problem with that?"

Bink shook his head no, so, OK, that was one thing. Another one was going to be adobo, but they didn't have any — out of it, I guess — so I pointed at the second best-looking thing, which looked like chicken and potatoes and carrots in a thin, greasy tomato sauce. "What's this?" I said.

She said what it was, but I forget what she said. (How's that for journalism?) Bink said it reminded him of a Polish dish called I-also-forget-what, but that got me thinking about the greatest song ever written, "Who Stole the Kishka?" — which I remember. Everybody sing:

Someone stole the kishka / Someone stole the kishka / Someone stole the kishka / From the butcher shop / Who stole the kishka? / Who stole the kishka? / Who stole the kishka? / Someone call the cop.

Now, if I don't at least get nominated for a Pulitzer for singing the praises of a Filipino restaurant with a Polish polka, then there really is no David Justice in the world, and Binko may as well move to L.A. or Atlanta, or back to Ohio, or — get this — New York.

What I'm trying to illustrate is that everything was great — except maybe the other two things, the lumpia and the sausages, which I thought were going to be longanisa, like at Just For You, but they weren't. But they would've been good if Baby'd bothered to heat them up a little bit. Same with the lumpia: cold.

But hey, who's complaining? There were six lumpias (skinny Filipino egg roll things) and two links of non-longanisa (fat Filipino kishka things), plus the pork stuff and the chicken stuff, two heaping plates of white rice (no extra charge! — now that's a rice policy), and two teacups full of unordered on-the-house soup — well, broth, basically, but beautiful. The price: nine bucks, total. And I'm telling you: we waddled full-bellied out of there. Two happy, happy boys.

Binko particularly loved the chicken dish, and who could blame him? The chicken was tender and juicy, and as for the potatoes: "You can taste the starch," he said. "That's good."

That's great, Bink, but the chocolate pork was my favorite, because you can taste the blood. That's good. I don't like chocolate. I like blood. Baby. ❖

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You can find short stories by Dan Leone each week in Looseleaf, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

Decline and fall

I've just read my first wine book. *Bacchus and Me*, by Jay McInerney (Lyons Press, \$24.95). If its subtitle, *A Hedonist in the Wine Cellar*, suggests the swashbuckling good times of a countercultural rogue, don't be fooled. It is a compendium of useless posturing aimed at those who still consider poplit icons from the 1980s to be relevant. It is not a how-to, nor an educational guide, but a whispered affirmation of the club room, a handbook of snobbery.

McInerney is fortysomething (a detail he withholds until the final pages) — "young" in the most tenuous sense of the word. Only in the funereal air of wine journalism would Beatles references ("cabernet sauvignon plays Lennon to merlot's McCartney") feel *happening*. Wealth and status are the twin meccas for McInerney's 200-plus-page pilgrimage, and one gets the sense that to have arrived entails a cellar full of Bordeaux first growth, Krug, and California cult cabernet. Problem is, these are prefab status symbols. McInerney's prose seems to me a sweating debutante at a late-summer Hamptons soiree. Flashy, wealth-obsessed, not so fresh.

I've been writing about wine in one capacity or another for almost two years, and this is the first book on the subject I've picked up. A failure on my part? No doubt. But why my abstinence? Fear of an obvious and potentially career-killing question: why translate a purely sensory sensation?

I used to want to be a music journalist. As a teen I read *Rolling Stone*, *Spin*, and *Raygun* with the ardor of a bible student. Nowadays those rags seem wafer-thin advertorial, useless and shrill. I still listen to music constantly, like a sixth grader pummeling a number-one single. And I suppose I could attempt to describe a particularly elated combination of musical notes, or an expert swelling of refrain. I am a cross-genre music junkie; listening leaves me slack-jawed and high.

But I'm of the opinion that the lab-coat method of music writing tends to destroy its subject. I take this as a caution. Wine and music are cousinish in their appeal to the senses, in their capacity to induce dumbstruck adulation — though I find that *writing* about "dumbstruck adulation" almost always leaves me queasy and irony-starved. There's little vicarious thrill in an account of a millennium dinner, a tableful of 1955 first-growth Bordeaux, the rapture of, say, a 1928 Chateau D'Yquem. McInerney leads us through all of this in his final chapter, and I can't help but feel, as he describes wine after wine, that he's going for an erotic effect. He's partying, experiencing waves of sensation; I'm dead bored reading about it.

So what *is* useful about wine writing? Education, sure. At its best, wine writing clears away the cigar-smoke atmosphere of McInerney's club and explains what remains confusing or intimidating or status-bound about wine. Another use: recommendations. Most newspapers, magazines, even Web sites employ some sort of "expert" to ferret out a "Best Buy" or a "Cellar Selection" for your perusal.

And yet ... I've met a number of these people. Let me tell you what they look like:

We are at a press lunch for the debut of a new wine. The lunch is being held at a popular restaurant in North Beach. I should say, this is *supposed* to be lunch, but it feels more like a death-row blowout, five courses laying the afternoon to rest with the gentle tolling of funeral bells. How are people supposed to survive this profession? Duck and lamb for lunch? Plus, the wine under consideration is zinfandel, California's brawny, highly alcoholic, unforgiving red. Better: a vertical of zinfandel, which means a string of consecutive vintages of a single wine.

The table is anchored by 15 or so wine writers, mostly male, many of them sporting jowls, global waistlines, and burst blood vessels. These veterans have been attending lunches in the name of journalistic hedonism for years, and the toll is beginning to show. The guy next to me is hunched over his confit like a comma. He's cornered his zinfandel, he's commenting to the group on the 1994 vintage, he's commending the wine, he's *holding out his glass and asking for more*.

These wine writers do not afford me many heroes. Give me the neighborly statistician sportswriter. Give me the feverish, trend-spotting tech journalist. Give me the tanned foreign correspondent with gin on his breath. I'd trade beats; they can have my caloric afternoon in North Beach.

McInerney, meanwhile, can rest on his laurels with the other lifestyle mavens: poolside, latest issue of the *Robb Report* under his chaise lounge, nursing a luxury hangover. ♦

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

€ less than \$7 per entrée

\$ \$7-\$12

\$ \$13-\$20

\$ \$21 or more

Critic's choice

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, S, AE/DC/MC/V.

Recently reviewed

Cosmopolitan Cafe is certainly cosmopolitan but hardly a cafe. Its high arched ceiling and abundance of rich wood paneling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed-berry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, S, AE/DC/MC/V.

Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berbere seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, €, AE/MC/V. **Takara** moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, S, MC/V.

On the cheap: Workday lunch

Alequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop. Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, €, MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at Ninth), S.F. 522-0232. California, B/L, €, cash only.

Tlaloc rises like a multistorey loft on its Financial District lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean piñan burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, €, AE/MC/V.

Downtown, Embarcadero

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, S, AE/MC/V.

Bix radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid, from such traditional dishes as chicken hash to California-cuisine items such as crispy fillet of King salmon on a bed of heirloom cherry tomatoes and lemon crème fraîche. (P.R., 8/99) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, S, AE/DC/DISC/MC/V.

Boulevard This creation of hot chef Nancy Oakes has a casually elegant art nouveau decor by designer Pat Kuleto. The food, too, is hot, including on one night a terrific grilled ahi tuna with a gingery salsa and shoestring potatoes. (Staff) 1 Mission (at Steuart), S.F. 543-6084. American, L/D, S, AE/DC/DISC/MC/V.

Chaya Brasserie brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive, while a handsome sushi bar tucked into a far corner offers great stuff at good value. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, S, AE/DC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, S, AE/MC/V.

Fifth Floor returns George Morrone to the city's restaurant scene in high style — literally. The restaurant, on the fifth floor of the Palomar Hotel, feels plushly art deco. The food hovers somewhere between hearty and lavish, ranging from roasted baby chicken with bay and fingerling potatoes to poached Maine lobster with white corn and vermouth essence. (P.R., 10/99) 12 Fourth St. (at Market), S.F. 348-1555. California, D, S, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, S, AE/DISC/MC/V.

Grand Cafe joins a spectacular setting and a French-California menu of understated elegance. The place could use a better name, but the food is every bit as good as at its more glamorous competition. It's the place to go for a quiet first-rate experience. (P.R., 4/99) 501 Geary (at Taylor), S.F. 292-0101. California, B/BR/L/D, S, AE/MC/DS/DC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, S, AE/DC/MC/V.

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, S, AE/MC/V.

MoMo's San Francisco Grill The new American food at MoMo's is surprisingly excellent (if it's been a while since you've had macaroni and cheese, have it here, with cubes of Black Forest ham), and the interior decoration is opulent, with prairie-style furniture, wood trim, dark-green carpeting, and dimpled leather upholstery on the banquettes. (P.R., 11/98) 760 Second St. (at King), S.F. 227-8660. American, BR/L/D, S, AE/MC/V.

Paragon has left behind its sports-bar, fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. The food ranges from burgers to foie gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, S, MC/V.

Pastis Gerald Hirigoyen's restaurant near Levi Strauss Plaza has the goofy charm of a modern art museum but, as at Fringale, his other spot, the menu gives light-handed refinement to the lusty dishes of *la France profonde*. Hirigoyen, who's from Bayonne, in the French Basque country, also favors the occasional Basque touch, such as stuffed piquillo peppers. (P.R., 4/99) 1015 Battery (at Green), S.F. 391-2555. French, L/D, S, AE/MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodle — at strikingly reasonable prices. The decor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, S, MC/V.

Postrio Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, S, AE/DC/MC/V.

Puccini & Panetti practically shouts festivity: a bright, primary-colors decor (with an emphasis on yellow and blue), plenty of noise, and solidly rendered Italian-American comfort food. Salads are especially nice — a caprese with red and gold tomatoes and soft discs of mozzarella, a spinach number with warm balsamic dressing — but the more heavy-duty items like veal piccata and cannelloni with four cheeses hold up too. One exceptional dessert: a gelato chocolate sundae. (P.R., 8/00) 129 Ellis (at Cyril Magnin), S.F. 392-5500. Italian, L/D, S, AE/MC/V.

Red Herring brings yet another high-end seafood house to the reviving Embarcadero. The menu features plenty of playful brass — a whole snapper given the tandoori treatment — but there are subtle elements as well, such as a carpaccio of day-boat scallops topped with ahi-tartare-stuffed squid-ink pasta. Unbeatable bay and bridge views. (P.R., 8/99) 155 Steuart (at Howard), S.F. 495-6500. Seafood, L/D, S, AE/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, S, AE/MC/V.

Town's End enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California

menu at dinner, too, when getting a table is a lot easier. The best items are seasonal, of course, such as a late-summer salad of heirloom tomatoes, and the kitchen handles fish with real flair. (P.R., 11/98) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, S, AE/DC/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, €.

North Beach, Chinatown

Black Cat won't be remembered as Reed Heaton's best restaurant, but it does offer many satisfying dishes at reasonable prices. Seafood linguine and Singapore noodles represent the best of the kitchen's low-key effectiveness, and Heaton's signature iron-skillet-roasted mussels are reliably fine. (P.R., 9/99) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, S, AE/DC/MC/V.

Da Flora advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, S, MC/V.

Dalla Torre Tucked away on the northeast slope of Telegraph Hill, this is one of the most inaccessible restaurants in the city. The multi-level dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (P.R., 4/99) 1349 Montgomery (at Union), S.F. 296-1111. Italian, D, S, AE/DC/DISC/MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, S, AE/DC/DISC/MC/V.

Maykadeh Persian Cuisine is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khorshad bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolaty undertone. (E.S., 2/97) 470 Green (at Grant), S.F. 362-8286. Persian, L/D, S, MC/V.

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the post-prandial Gummy Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, S.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, S, AE/DC/MC/V.

Tavolino At popular Tavolino, the emphasis is on cicchetti, starter-sized portions of raw, grilled, or sautéed seafood, a few meats, and a wide variety of vegetables. Perhaps due to the share-and-share-alike emphasis of the menu, the restaurant is geared towards larger parties; couples can often be shunted off to a strip of banquet seating. (S.R., 7/98) 401 Columbus (at Vallejo), S.F. 392-1472. Italian, L/D, S, AE/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, S, MC/V.

SoMa

Asiaf Priscilla, *Queen of the Desert* meets Asian-influenced tapas at this amusingly surreal lounge. The inexpensive fusion food comes and goes (best bets: beef burger, spicy minced chicken), but the drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, S, AE/DC/DISC/MC/V.

Azie Chef Jody Denton's menu is spit-and-polish, from a dazzling plate of nine bites (including a fabulous crab pot de crème) to such miraculous sauces as the tangerine-curry number that accompanies a batter-fried whole Thai snapper. (P.R., 1/00) 826 Folsom (at Fourth St.), S.F. 538-0918. Fusion, D, S, AE/DC/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, S, MC/V. **Bizou** Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, S, AE/MC/V.

Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, S, AE/MC/V.

Hawthorne Lane If you want to feel virtuously cultured and coddled at the same time, take a spin through the galleries at SFMOMA, then duck in for a late lunch at Hawthorne Lane, with its English-storybook decor. (S.R., 2/98) 22 Hawthorne Lane (between Second and Third Sts., at Howard), S.F. 777-9779. California, L/D, S, MC/V.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, S, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, S, AE/DC/DISC/MC/V.

Nob Hill, Russian Hill

Antica Trattoria Standouts on the small, seasonal menu include fennel salad with blood oranges, pappardelle with asparagus, and grilled lamb with caponata. Fluffy, sweet, and undemanding, the coppa Antica, tiramisu, and warm ricotta pudding are the angora sweaters of the dessert world. (S.R., 4/97) 2400 Polk (at Union), S.F. 928-5797. Italian, D, S, DC/AE/MC/V.

Bistro Zaré, Hoss Zaré's latest venture, features a menu of herb-flecked sunshine that amounts to a tour of the eastern Mediterranean, from the signature arancini — saffron risotto balls stuffed with Gorgonzola — to a Greek salad dressed with a creamy garlic vinaigrette to salmon cakes delicately scented with curry. (P.R., 6/99) 1507 Polk (at California), S.F. 775-4304. Mediterranean, D, S, AE/MC/V.

Crustacean is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, S, AE/MC/V.

Yabbies Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously

into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V. **Zarzuella's** rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, €, cash only.

Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.

Indigo Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, \$\$, AE/MC/V.

Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci des Jardins's cooking. The best dishes — foie gras with pear gastrique and brioche, a dessert of mascarpone-stuffed crepes and sliced plums sautéed in muscat — are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.

Millennium Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and tofu ricotta and silky chocolate midnight cake are just a few of the organic, low-fat, and animal-free treats that will please both veggie and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, \$\$, DC/MC/V.

Paul K offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, buche-de-Noel-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Terra Brasilis Bistro The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered

on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Zuni The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R.,

7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the

best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. First-rate meat loaf, mushroom soup, and sautéed calamari compete, for the most part successfully, with the gay glamorama on both

Continued on page 66

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From page 65

sides of the big plate-glass windows along Market Street. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.

Firefly One of the best of S.F.'s neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. The menu rotates each week and could include bayou gumbo, shrimp and scallop dumplings, or vegetarian cassoulet. Whatever entices you, be sure to save room for dessert. (Staff) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$\$, AE/MC/V.

Incontro serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, \$, MC/V. **John Frank** The menu here is a set of celebratory variations on a simple theme of meat and potatoes. The adjoining parking lot is a welcome touch. (P.R., 12/99) 2100 Market (at Church), S.F. 503-0333. American, D, \$\$, AE/MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Miss Millie's Miss Millie's may fill the brunch-shaped hole in Noe Valley. French toast, fluffy and eggy lemon ricotta pancakes, and the best cinnamon rolls in the West are as pleasing on the eye as they are on the palate. And Miss Millie's serves dinner, too. (S.R., 2/96) 4123 24th St. (at Castro), S.F. 285-5598. American, B/BR/L/D, \$, MC/V.

Nirvana True to its name, pan-Asian noodle house Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (S.R., 6/98) 544 Castro (at 18th St.), S.F. 861-2226. Pan-Asian, L/D, \$, MC/V.

Tin-Pan Asian Bistro This slick pan-Asian eatery boasts stylishly inviting decor, an intriguing but accessible list of finger-food appetizers, and numerous noodle dishes. Some of the plates are worth going back for — gingery pot stickers, tender green lip mussels — but several dishes miss the mark. (S.R., 10/97) 2251 Market (at Noe), S.F. 565-0733. Pan-Asian, L/D, \$, MC/V.

Valentine's Cafe still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Alamo Square With its appealing but unfussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (S.R., 4/98) 803 Fillmore (at Grove), S.F. 440-2828. Seafood, D, \$, MC/V.

Ali Baba's Cave Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, \$, MC/V.

Asquew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior

design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V. **Brother-in-Laws Bar-B-Cue** always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Ganges spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Fredrick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

Grande's Kamekio Sushi Bar Always packed, Grande's serves up excellent sushi along with a full Japanese menu. The specialty rolls are excellent; if you're straying from the raw fish, good choices include yam noodle salad and chicken yakitori. (Staff) 943 Cole (near Carl), S.F. 759-5693. Japanese, L/D, \$\$, AE/MC/V.

Kate's Kitchen is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as long as they are down the street at Spaghetti Western. (Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, \$.

Massawa Everything at this homey Eritrean restaurant — even the vegetarian stuff — was great. The tsebhi-derho (dark-meat chicken) was still on the bone and smothered in a tomato-based sort of barbecue sauce. My favorite was kelwa — tender pieces of beef sautéed in "spiced clarified butter." (D.L., 12/97) 1538 Haight (at Ashbury), S.F. 621-4129. Eritrean, L/D, \$, AE/DC/MC/V.

Storyville is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.

Mission, Bernal Heights, Potrero Hill

Al's Cafe Good Food Al's is the best dang diner in town. Everything here is great, from the homefries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286 1/2 Mission (at 29th St.), S.F. 641-8445. American, B/L, \$.

Baobab Bar and Grill A Senegalese hole-in-the-wall, Baobab serves great-tasting West African specialties like couscous, fried plantains, and savory rice dishes for a reasonable price. (D.L., 11/97) 3388 19th St. (at Mission), S.F. 643-3558. African, BR/D, \$.

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Bitterroot resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, \$, MC/V. **Bombay Ice Cream and Chaat** You probably already knew Bombay on Valencia from the brilliant aroma of its market of imported Indian groceries, trinkets, and incense. You should also stop in for some Indian chaat — cheap, delicious fast food like samosas and curries. (E.S., 2/98) 552 Valencia (at 16th St.), S.F. 431-1103. Indian takeout, L/D, \$.

Bruno's retains an alluring 1940s feel — lots of red leather booths, dim lighting, a discreet hush — but the food is now higher-end Californian-Italian, best when simple. Killer bombolini (fresh doughnuts). (P.R., 8/00) 2389 Mission (at 20th St.), S.F. 648-7701. Cal-Ital, D, \$\$, AE/MC/V.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, \$.

Cafe Ethiopia It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. Ethiopian, B/L/D, \$.

Cafe Rico brings a touch of European grace — high draperies, Picardie glasses on the marble-topped tables — to a gritty stretch of 14th Street. All the food is prepared in ovens of one sort or another, and the menu has a lurching charm, from the plate of nachos to rack of lamb with tomato-mint chutney. (P.R., 5/99) 233A 14th St. (at Natoma), S.F. 522-5353. Eclectic, B/L/D, \$, AE/DC/MC/V.

Caffe Cozzolino Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and basil and garlic (\$8) was pretty goddamn delicious. The spaghetti with clam sauce (\$9), on the other hand, was pretty goddamn weak. (D.L., 6/98) 300 Precita, S.F. 285-6005. Italian, L/D, \$, AE/MC/V.

Delfina If you like your restaurants loud, you'll love Delfina. Luckily the Tuscan-influenced food is every bit the equal of the roar. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

Foreign Cinema really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect. There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V. **42°** still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the Esprit center) is the automotive equivalent of winning the lottery. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, \$\$\$, AE/MC/V.

Garibaldi Cafe Great service without the attitude and a wonderfully eclectic menu that often includes spicy pastas, grilled halibut, tandoori lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600 17th St. (at Wisconsin), S.F. 552-3325. California/Mediterranean, L/D, \$\$, AE/DC/MC/V.

Gordon's House of Fine Eats The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, \$\$\$, DC/MC/V. **Just for You** My favorite Potrero Hill hole-in-the-hill, Just for You serves up generally excellent, meaty meals with a spicy, Louisianian tint to them. The best way to break your fast here is with the crab cakes. (D.L., 5/98) 1453 18th St., S.F. 647-3033. American, B/L, \$.

The Liberties reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food — mostly tasty, honest renditions of meat and potatoes — has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V. **Mariachi's** serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. Mexican, L/D, \$.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Mission Villa is the oldest Mexican restaurant in San Francisco. It's 90 years old, but it has a menu with interesting new dishes to complement the standard traditional fare. (D.L., 11/96) 2391 Mission (at 20th St.), S.F. 826-

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Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

NeO The all-white decor is a bit odd, if soothing, but it does provide a clean backdrop for the kitchen's clarion flavors. Virtually every dish delivers the goods, from gnocchi dressed with rabbit Bolognese sauce to braised pork shank nestled in mashed potatoes with a simple pan-deglazed jus. (P.R., 12/99) 1007 Guerrero (at 22nd St.), S.F. 643-3119. American, D, \$\$, MC/V.

New Central Restaurant is the kind of place you'd find Richie and the Fonz hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, \$, cash only.

North Star is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. California, BR/L/D, \$\$, MC/V.

Pancho Villa The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, \$, cash only.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Pintxos is simply one of the best restaurants on the Valencia row. Its sunny Spanish-Basque menu — replete with eggplant, goat cheese, peppers, and zucchini — makes an ideal match with our golden state, while the interior design, rustic and postmodern at the same time, is strikingly Euro. (P.R., 11/99) 557 Valencia (at 17th St.), S.F. 565-0207. Basque, D, \$\$, AE/MC/V.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

Scenic India Assuage your Indian food cravings with spicy chicken or lamb from the tandoori oven at this reasonably priced spot. (Staff) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Slanted Door has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Sunflower strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/MC/V.

Taqueria Can-Can serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, \$, cash only.

3Ring fills the space that used to be Val 21, and the food, now given south-of-France twists, is every bit as good. One killer dessert: the cheesecake, mounted on a chocolate crust and swabbed with a blueberry compote. (P.R., 11/99) 995 Valencia (at 21st St.), S.F. 821-3210. Provençal, D, \$\$, AE/MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. The restaurant doesn't take reservations. (P.R., 11/99) 3234 22nd St. (at Guerrero), S.F. 642-5044. Italian, D, \$\$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassee; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Watergate is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/MC/V.

Marina, Pacific Heights

Aram's In this pretty brick courtyard space, start with the mixed meze platter, then move on to artichoke risotto, grilled rack of lamb, or a wild mushroom-phylo strudel. (S.R., 5/98) 3665 Sacramento (at Spruce), S.F. 474-8061. Middle Eastern, BR/D, \$\$, AE/MC/V.

B Spot invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. There's a decent gumbo for dinner, and plenty of good sandwiches for lunch. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, \$, MC/V.

Bistro Aix is more California than Carcassonne. Thin-crust pizzas, good salads, tender grilled lamb, crackling-skinned roast chicken, pillowy garlic mashed potatoes, and fabulous ratatouille make the terror of parking in this neighborhood at dinnertime almost worth it. (S.R., 5/98) 3340 Steiner (at Chestnut), S.F. 202-0100. California, D, \$\$, AE/DC/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucifast. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, \$, MC/V.

Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/V.

Greens is a vegetarian's fantasy of San Francisco. All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (M.W., 8/99; Restaurant Poll winner, 1995) Fort Mason Center, Bldg A, Marina at Laguna, S.F. 771-6222. Vegetarian, L/D, \$\$, DISC/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern.

Continued on page 69

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Eat Here Now

From page 67

(P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Plump Jack Café If you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous wine list with its drastic discounts make Plump Jack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, \$\$, AE/MC/V.

Rose's Café has a flexible, all-day menu that starts with breakfast sandwiches, moves into bruschettas, salads, and pizzas, and finishes the day with grilled dinner specials like salmon, chicken, and flat-iron steak. And, of course, owner Reed Hearon's famous iron-skillet-roasted mussels. (S.R., 5/97) 2298 Union (at Steiner), S.F. 775-2200. California, B/L/D, \$, AE/DC/DISC/MC/V.

Rosti Getting half a chicken along with roasted potatoes and an assortment of vegetables for \$7.95 in the Marina is cause for celebration in itself. Lots of antipasti, remarkably delicate homemade pastas, and good grills. (S.R., 2/97) 2060 Chestnut (at Steiner), S.F. 929-9300. Italian, L/D, \$, AE/DISC/V.

Saji Japanese Cuisine It would be a crime not to eat the amazingly good raw fish here. Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (S.R., 1/98) 3232 Scott (at Lombard), S.F. 931-0563. Japanese, D, \$, AE/DC/MC/V.

Trapdoor If it's a tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

Via Vai The highly regarded Pane e Vino has opened a casual little sister named Via Vai, specializing in wood oven-fired pizzas and reasonably priced pastas. While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715 Union (at Gough), S.F. 441-2111. Italian, L/D, \$, AE/MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, \$, MC/V.

Zinzino is an elegant addition to the restaurant-heavy Marina, with a snappy decor reminiscent of an Italian sidewalk café. The menu offers blistery-crusted pizzas, roasted meat and fish, and a silky wild mushroom lasagna. (S.R., 8/97) 2355 Chestnut (at Divisadero), S.F. 346-6623. Italian, D, \$\$, AE/MC/V.

Sunset

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

Bocca Rotis The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V.

Café for All Seasons reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Einstein's Café is a colorfully quirky spot run by Youth Industry, the nonprofit group that creates businesses to give "on-the-job training to inner-city youth." It makes amazing

homemade bread, gigantic real-stuff salads, and soups of the days. (D.L., 9/97) 1336 Ninth Ave. (between Judah and Irving), S.F. 665-4840. American, L/D, \$.

Hotei is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving), 753-6045. Japanese, L/D, \$, AE/DC/MC/V.

House on Ninth An intimate, low-ceilinged entrance area opens into a spacious, dramatically proportioned room lit with skylights. Small plates work the Asian-fusion theme best here, like grilled scallops with mango salad and green bean tempura. (S.R., 5/97) 1269 Ninth Ave. (at Irving), S.F. 682-3898. Fusion, L/D, \$\$, AE/MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

Organica This may be the only restaurant of its kind in the Bay Area — an upscale "live food" restaurant, where none of the healthy vegan cuisine is cooked. (Staff) 1224 Ninth Ave. (at Lincoln), S.F. 665-6519. Vegetarian, L/D, \$, AE/MC/V.

Park Chow Eclectic home cooking with style, at habit-forming prices. Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Pomelo The chefs in this itsy-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

Prevot's serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

Riccochet Entrées like Chilean sea bass, Mission seafood stew, and roast duck breast are lovely to look at, delightful to know, and remarkably easy to pay for, especially if you skip or share a starter. (S.R., 5/98) 215 West Portal (at Vicente), S.F. 566-5700. California, BR/L/D, \$\$, MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calve's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave), S.F. 664-7834. American, B/L/D, \$, MC/V.

Yum Yum Fish is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, \$.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

Biru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Café Riggio will slake anyone's cravings for

classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$-\$\$, AE/DC/DISC/MC/V.

Clementine offers comfortable sophistication at a fair price. The *pain perdu* — brioche French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, \$, MC/V.

Kitaro This Japanese restaurant, unlike many others, has a lot of options for vegetarians. A bento box of crispy vegetarian tempura and a big platter of veggie sushi (including avocado, eggplant, pumpkin, and asparagus) will set you right up. (E.S., 12/97) 5850 Geary (at 22nd Ave.), S.F. 386-2777. Japanese, L/D, \$, MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, \$, AE/DC/MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, \$, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Okina Sushi is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, \$.

Pacific Café serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedellic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

Straits Café has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Tawan's Thai Food It's tiny, it's cute, the prices are reasonable, and the food is tasty. Tom yum is right up there in the gold-star soup pantheon, and the silver noodle salad, skewered tofu in red curry, and eggplant with onions, chilies, and basil are all worth walking the length of Geary barefoot for. (S.R., 8/97) 4403 Geary (at Eighth Ave.), S.F. 751-5175. Thai, L/D, \$, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at

Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, \$.

JoAnn's Café and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Kamal's In addition to all the classic Middle Eastern stuff, Kamal's also makes American breakfasts, American sandwiches, burgers, and piroshki. (D.L., 4/98) 2246 Jerrold, S.F. 695-9481. Middle Eastern, B/L/D, \$.

Outback Café is located way down in with all them warehouses at the end of Revere Street. I found the fare delectable. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, \$.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

Yogurt Expressions The real stars here are the homemade pastries. The more health-conscious can choose from several smoothies and protein drinks. Pizza, sandwiches, and breakfast round out the menu. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 642-9260. Café, B/L/D, \$.

Young's Café A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, \$.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

A La Carte features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken

1. Just Desserts' poppy-seed cake
2. To die for: Café J's Basque sauces
3. Labatt's Blue, 12-pack
4. Haystack Pizza, where the cops eat
5. New York strip, marinated in olive oil, garlic, kosher salt

the blender

and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, \$, MC/V. Bathroom not wheelchair accessible.

Anna's is the rare place where the fare serves the higher purpose of fostering community. Almost half the menu is dedicated to colorful and tasty salads, and any minor pitfalls are transcended by virtue of owner-singer Anna de Leon's homemade soups and the eclectic selection of desserts. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, L/D, \$, AE/DC/MC/V.

Breads of India and Gourmet Curries The menu changes every day, so nothing is refrigerated overnight, and the curries benefit from obvious loving care. The daily offerings include one lamb, one chicken, and two vegetarian curries, as well as one tandoori specialty. (D.R., 10/97) 2448 Sacramento (at Dwight), Berk. (510) 848-7684. Indian, L/D, \$, MC/V.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, \$.

Café de la Paz Specialties include African-Brazilian "xim xim" curries, Venezuelan corn pancakes, garnachas de pollo, ecupas, fried plantain, jalapeño cornbread, Ecuadorian stuffed potato cakes, grilled prawns, delicious black beans, and heavenly blackened seacakes served with orange-onion yogurt. (D.R., 10/98) 1600 Shattuck (at Cedar), Berk. (510) 843-0662. Latin American, BR/L/D, \$, AE/MC/V.

Café La Peña nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, \$.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, \$, MC/V.

Chez Panisse is a marvel of the freshest ingredients paired with impeccable preparation: downstairs in the subdued restaurant, a four-course prix-fixe dinner is offered; upstairs, in the boisterous café, a more casual menu is served à la carte. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V.

Christopher's Café on Solano Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presenta-

Continued on page 70

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dine listings

Eat Here Now

From page 69

tions. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

Christopher's Nothing Fancy Café Chicken, beef, veggie, and prawn fajitas are the sizzling specialties. Big, thick quesadillas on chipotle tortillas, a peerless chile relleno, and exceptional fresh tomato and tomatillo salsas stand out on a menu of burritos, enchiladas, tacos, and tortilla soup. (D.R., 4/98) 1019 San Pablo (at Marin), Albany. (510) 526-1185. Mexican, L/D, \$, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

Holy Land transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. There's also gracefully seasoned matzo ball soup, delicate schnitzel, spicy schwarma, and perfect wide-cut french fries. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, \$, AE/DC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, \$-\$\$, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Locanda Olmo Fine versions of risotto, gnocchi, and soft polenta pie, terrific thin-crust pizzas, and good traditional desserts have made Locanda Olmo a reliable anchor in the burgeoning Elmwood neighborhood. (D.R., 5/97) 2985 College (near Ashby), Berk. (510) 848-5544. Italian, D, \$, MC/V.

Mazzini is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven-cooked fish, lamb, pork, and beef specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, \$-\$\$, MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nikazana (yellowtail and

tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

La Note Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. We found it nearly impossible to find fault with either the ratatouille with spicy merguez lamb sausage or the bow-tie noodles topped with grilled chicken breast strips. (D.R., 2/98) 2337 Shattuck (at Durant), Berk. (510) 843-1535. Country French, B/BR/L, \$\$, AE/MC/V. Rest rooms not wheelchair accessible.

Odyssia Caffè and Bistro Don't miss the legendary polenta fries, which come piping hot, dusted with Parmesan, and stacked like Lincoln Logs around a bowl of tomato-herb dipping sauce. (D.R., 7/97) 1849 Shattuck (at Hearst), Berk. (510) 849-1319. Mediterranean, B/BR/L/D, \$, MC/V.

Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. Save room for superb grilled meats and fish, pasta, and risotto. (D.R., 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DC/MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, \$, no credit cards.

Santa Fe Bar and Grill Entrées include grilled stuffed chicken with butternut squash risotto and seared sea bass, and any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L/D, \$\$, AE/DC/MC/V.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, \$-\$\$, AE/DC/DC/MC/V.

Your Place If all they offered here was pad kra-prow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai menu items toward neau yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DC/MC/V. Not wheelchair accessible.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's

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Tony Calvello

Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. **Pizza**, L/D, \$, AE/MC/V.

Oakland and Alameda

Alta Mar is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied and humming with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. **Mexican**, L/D, \$, AE/DC/MC/V.

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. **Bakery**, B/L/D, €. Not wheelchair accessible.

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. **California/Mediterranean**, L/D, \$\$, AE/MC/V.

Autumn Moon Cafe Enter this happy, happening spot near Lake Merritt and you'll feel like you've been welcomed into a big, friendly dinner party. The menu includes baked polenta and grilled lamb chops, and for breakfast, taco scramble and blintzes. (S.R., 11/97) 3909 Grand (at Sunny Slope), Oakl. (510) 595-3200. **California**, B/BR/L/D, \$, MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. **Vietnamese**, L/D, €, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. **Mexican**, L/D, €, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood, from tantalizing appetizers (baked oysters, scallop ceviche) to perfectly done entrées (grilled swordfish, spaghetti with scallops and prawns). (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. **Mediterranean**, L/D, \$\$, AE/MC/V.

Gerardo's Mexican Restaurant offers all the expected taqueria fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. **Mexican**, B/L/D, €-\$. **Giglio** combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. **Italian**, L/D, \$, AE/MC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. **Afghan**, L/D, \$, AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. **American**, B/L, €.

La Mexicana has a 40-year tradition of stuffing its customers with delicious, simply prepared staples (enchiladas, tacos, tamales, chile rellenos, menudo) and specials (carnitas, chicken mole), all served in generous portions at moderate prices. (D.R., 1/97) 3930 E. 14th St., Oakl. (510) 533-8818. **Mexican**, L/D, €, MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "lithalia." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. **Thai Fusion**, L/D, \$-\$\$, MC/V.

Oakland Grill remains a cornerstone of Oakland's produce district, offering breakfasts, lunches, and dinners that fall somewhere between hearty blue-collar staples (steaks, pork

chops, burgers) and middlebrow gourmet fare (blackened fish, pasta primavera, crepes).

(D.R., 6/98) 301 Franklin (at Third St.), Oakl. (510) 835-1176. **American**, B/BR/L/D, \$-\$\$, AE/DC/DISC/MC/V.

Organic Cafe and Macrobiotic Grocery This down-home animal flesh-free zone proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care by the Organic Cafe's rotating crew of cooks. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. **Vegetarian**, BR/L/D, \$, AE/DC/MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. **American**, L/D, €.

Il Porcellino When faced with a menu like Il Porcellino's, which taunts the hungry diner with pumpkin and ricotta manicotti, swordfish and shrimp ravioli, polenta with meatballs, and leg of lamb filled with ricotta and mint, any concern for health benefits should take a backseat to hedonism. (D.R., 6/97) 6111 LaSalle (at Moraga), Oakl. (510) 339-2149. **Italian**, L/D, \$, AE/DC/DISC/MC/V.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. **Mexican**, BR/D, \$, AE/MC/V.

Rockridge Cafe offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. **American**, B/L/D, \$, MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettina (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. **Italian**, D, \$\$, MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. **French**, D, \$\$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. **Mexican**, L/D, €, no credit cards.

Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. **Mexican**, L/D, \$, MC/V. Not wheelchair accessible.

Tropix After a hunk of warm cornbread slathered in mango chutney, dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. **Caribbean**, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's" mustard glazed baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portobello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. **American**, L/D, €, DC/V/MC. ♦

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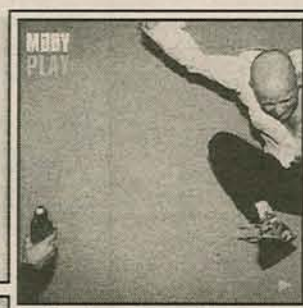
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13⁹⁹

Nina Gordon
Tonight And The Rest Of My Life

Warner Bros



13⁹⁹

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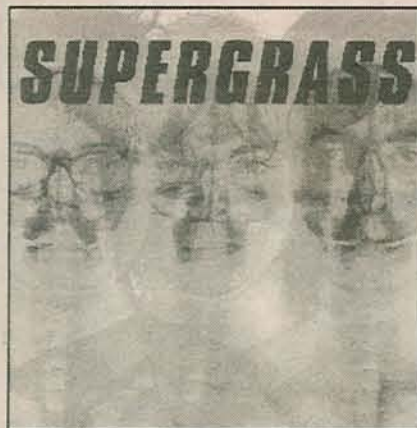
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—Request Magazine

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14⁹⁹

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12⁹⁹

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the mix

1. Deathrace 2000
2. Goth cheerleader striptease at Fairy Butch on Friday the 13th
3. Playing "Interstellar Overdrive" with moe. at the Fillmore
4. Birthday parade down Valencia Street on Friday the 13th
5. Getting a ride to the Endup from a cop



by Summer Burkes

Making music

Tuesday night, divinity touches down to Earth in the form of the extraordinary **Bulgarian Women's Choir**. The **Great American Music Hall** is packed early and to the gills with an impressive cross-section of fans who wait patiently yet breathlessly, chatting in hushed tones and sipping cocktails, and the moment the 20-or-so-voice choir (a.k.a. *Le Mystère des Voix Bulgares*, a.k.a. Angelite) and their conductor file out onto the barren stage of the opulent former brothel, all heaven breaks loose.

The choir instantly commands and keeps the stage for over an hour, trading off solos, duets, quartets, ensemble pieces, and full-on clarion-army calls. Their flat chest-voice vocal style, odd keys, yips, yodels, half-step intervals, and quarter tones make them sound like (for those who don't know what the thousand-year-old tradition of Bulgarian singing sounds like) a global village of Indian, Tahitian, Arabic, and Western singers all mixed together. The crowd claps thunderously, often, and for almost too long in between each piece; at least five or six joyous audience members are driven to give impromptu one-person standing ovations after every song.

In between one of their traditional folk songs and an incredible new composition by Eddie Jobson that sounds like a traffic jam and a back rub at the same time, I turn to look at all the tear-stained, awestruck faces of the other patrons and marvel that there's nothing, really, going on in this room except a bunch of human voices. But the sound of all those women singing at once is so fierce, so dense, so relentless, so incredibly lush, so tightly choreographed, so close to what God must sound like that it presses against our heads, our ears, our faces, our ribcages, threatening to implode us. "I can't breathe," my companion says with brimming eyes and a panicked smile, pointing to his sternum. Neither can I.

Thursday night as we walk into the **Justice League, Safety Scissors** performs a set of experimental dance music. (Experimental: not really danceable.) Standing behind a table littered with a laptop and some other unidentifiable machines, Safety Scissors calmly sips some bottled water and hunches over his computer, concentrating and typing and moving the mouse around like he's coding or accounting or getting

his stock quotes from E-Trade. All these audience members have come from their day jobs trapped in cubicles and sitting in front of monitors to watch ... this? ... "Art" imitates "life" here tonight, and in this case, "art" looks about as exciting as watching someone code, or account, or get stock quotes from E-Trade. It's like watching a cryogenically frozen person sing. Like watching Picasso talk on the phone.

Next, much-anticipated headliners **Funkstörung** do virtually the same thing visually, only double. They create impenetrable, avant-garde, bass-riddled



Sparkworld: This is where the magic happens.

beats that inspire the crowd to wiggle a bit, but my companions and I are still taken off guard, because it's the first time my rock-and-hip-hop-loving crew has seen someone perform with neither showmanship, nor costume, nor "act," nor guitars swinging, nor vocals, nor choreography; nor visuals projected behind, nor fancy light shows overhead, nor transvestites breathing fire. It's only two guys, two computers, and the music. Which sounds like Trans Am without the guitar, or Chemical Brothers without the samples — there are no organic sounds coming from the German duo's laptops whatsoever. (Their recordings, remixes, and collaborations, though, are highly developed and respected works of electronic music with lots of, as they say in the industry, "flava.") We wonder aloud if we can't really get into the show because of the lack of at least a couple noises here and there that're made from something that walks, or grows on, the earth. "I bet one of their iMac's names is Hal," my companion jokes.

Sunday, since I and many other rock critics spout off about the sublime excellence or utter craposity of recorded music for a living without ever actually

making any music or experiencing the process for ourselves, I tag along with a local hard rock band who're under deadline to record and mix down an entire album-quality (i.e., not lo-fi or sloppy) song in one day. While some readers are mildly to horrifically familiar with life in a struggling rock band, those who have only experienced faraway fantasies of rock stardom gleaned from a childhood imagining what it'd be like to hang out with KISS backstage would be interested to know that being in the studio is about as exciting as sorting Mariah Carey's lipstick. But also as boring as jumping out of a plane.

At 10 a.m. under a clear fall sky, the trio heads to their rehearsal studio to load out. (Load out: unplug and break down all equipment necessary for playing a live show; pack up two or three carloads of heavy gear to transport, much more cumbersome than a computer.) The lucky, in-with-the-owner band will record today at **Spark**, an amazingly stacked and professional recording studio in Emeryville that's played host to **Prince**, **Patti LaBelle**, the **Doobie Brothers**, **E-40**, and **Primus**, among others.

At 11 a.m. we're greeted warmly at the heavily secured gates by **Shayne**, an intern-engineer. He leads us to **Studio A**, a cavernous room with an army of music stands, an expensive grand piano, microphones that look like extraterrestrial bugs, and a few machines that seem to be scientific instruments of torture. "Listen to the room, man," the drummer says, clapping and marveling at the echo that ricochets through and around the vaulted, skylighted, two-story ceiling.



Angelite: The Bulgarian Women's Choir rules.

Through two heavily soundproofed sliding glass doors is the control room, which resembles the bridge of the starship *Enterprise*: four keyboards, leather couches, two lava lamps, a 32-track mixing board that used to belong to **Neil Young**, three television monitors, two computer monitors, and knobs knobs knobs knobs knobs.

"Multitrack recording is all about control and separation," the guitarist says to me as he puts his rig (rig: amplifier, or "head," plus speakers, or "cabinet") in a detached foam-soundproofed area and shuts the door. A microphone cable leads from the foam room back to the control room, where he sits at a stool next to the engineer to restring his guitar. The bassist has chosen to forgo the rig setup for "direct" recording — straight through a pre-amp and into the mixing board — and he warms up his fingers in the next chair. The engineer flits about, adjusting and twiddling god knows what. It's fancy, complicated, systematic, and specialized to the point

of being yawn-inducing.

The drum kit must be the first instrument recorded, since drums are the hardest to punch in. (Punch in: cover mistakes by rerecording portions of a certain track). Punch-ins must be done immediately, or else the room tone, temperature, attitude, and general "sound" will be different and stick out. So there's an hour of setup, an hour of getting the drum tones right in the mix, a half hour each for guitar and bass tones, and an hour in which everyone's headphone mix must be adjusted. The band hasn't played a note yet. They tell me that this day's recording process is going abnormally fast, too. I can see why studios need to be professionally catered; otherwise, nobody would eat.

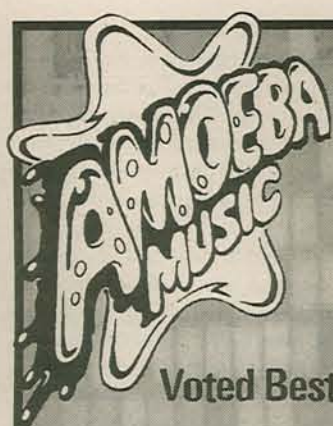
Three hours after arrival, the band finally runs through the song with no vocals, then gathers at the "bridge" to analyze the drum track. Thus, the day of riffing and tweaking begins. After the guitar and bass parts are recorded, punched in, and overdubbed to perfection — punch-ins can be done on the track that's being worked on, while overdubs must be done on fresh ones — Engineer Shayne announces that out of the 24 tracks (tracks: digital channels on which separate audio signals get fed through and combined onto ADAT tape at session's end), only nine are left. At 5pm, after drum overdubs are done, Shayne breaks down the recording equipment and switches to vocal setup, and we break for lunch.

At six, enclosed in a room of movable soundproof walls (called "gobos," the ones every pop diva is filmed behind, earphones to hairspray as they wait for smiling producer and posse), the band gathers to sing and scream the lyrics. Over and over; together and separately. The microphones malfunction, the channels malfunction, the headphones malfunction, and it's all in a day's work.

Four hours later, after the remaining tracks are filled with different shouts and screams and melodies, the musicians assemble in front of the board to do the final mix. (Mix: adjust volume levels of all the tracks to blend pleasingly to the ear.) As the tape rolls for posterity, the engineer must remember where sections of tracks should be louder and quieter and tweak all the volume faders accordingly. Either the whole song is right, or it must be recorded again.

By almost midnight, the band has listened to the same song over 40 times in a row — one that they created, too, and one that might directly contribute to their artistic legacy and financial future. Everyone is exhausted and testy, but when the final mix is played back through the control room's myriad speakers, furrowed brows turn to ecstatic smiles, hugs, and high fives. "Recording is cool, but it's like eating the same plate of food all day long," one of the musicians says. "It's tiring."

After breaking down and packing up, the band rolls over the Bay Bridge and back to the studio to load out. In bed by 2 a.m., the same time that many folks come home from another useless night at the bar, the band has created another piece of genius for some, crap for others. What did you do on Sunday? ♦



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frequencies
by josh kun

Jimmy's song

When James Baldwin, the writer, was a young man searching for signs of himself in Greenwich Village in the late '30s, he was taken in by Beauford Delaney, the painter. Delaney was black and gay, and he introduced the former child preacher who was also black and, as time would reveal, also gay to the world of black secular music — playing Baldwin the Bessie Smith and Fats Waller records his stepfather wouldn't let him listen to at home.

Delaney died in 1979, just when Baldwin was in the middle of writing *Just above My Head*, a novel that begins with a death — of a black gay gospel singer on the floor of a London pub — and spends the next 500 pages mourning the loss of his song and finding meaning in the echo of its refrain.

Just above My Head was Baldwin's final novel. It was his most risky (his only novel where black men have sex with black men), his most cumbersome, his most overwhelming — both his greatest literary achievement and his most indulgent blunder — and it is the one novel most critics and Baldwin fans never mention. Thankfully, it has just been published in a new Delta edition (part of a slow-churning Baldwin renaissance that includes the Library of America's indispensable 1998 collection of his nonfiction, last year's *James Baldwin Now* essay tribute, and rumors of an HBO biopic), available for a new generation of readers to appreciate for what it is: Baldwin's own great song, the piece of music that Baldwin had always wanted to write ever since he realized his goal as a writer was to be a blues singer. As he often said, he wanted to write the way Ray Charles sang and Miles Davis played.

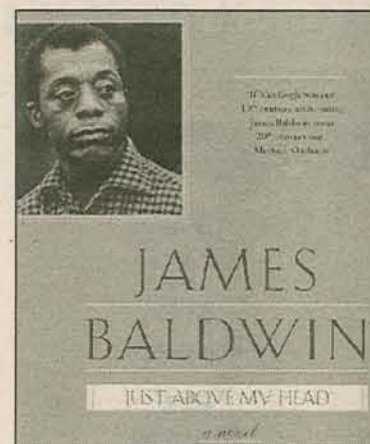
Every line of *Just above My Head* is saturated with the sounds of black music — from spirituals and sorrow songs to blues and jazz — and solos off of a single repeated drumbeat, the old gospel lyric, "I've got to live the life I sing about in song." All of the characters in the novel — Arthur the gospel singer, his brother-manager Hall, Arthur's lover Jimmy, Jimmy's preacher sister Julia — grapple with what it means to sing a song, to really sing a song, when the song is not just any song, but your song, the song that sings you. For Baldwin this involved a tremendous danger, because singing the song we are meant to sing involves coming to terms with a truth that we may not be able to bear.

"When you sing," Arthur tells Hall, "you can't sing outside the song. You've got to be the song you sing. You've got to make a confession." Arthur's confession is his gayness (his death is the price he pays for confessing), and throughout the novel his singing of his song is always coupled with detailed memories of sexual encounter: being threateningly seduced as a child by an older man, having hot oral sex with a member of his gospel quartet. Hall's challenge is to listen to what Arthur is singing, to hear his confession and learn to live with it out of love.

Which makes *Just above My Head* about what all of Baldwin's writing is always about: the painful and terrifying quest for connection between human beings who have been denied life by the categories they've been told to live within — the problem of how to hook up and hear one another within the dissonance of the prisons (and there are so many) that keep us locked up. "I wanted to prevent myself from becoming merely a Negro," Baldwin wrote back in 1961, and the characters in *Just above My Head* struggle not to be merely anything — white, black, gay, men, women, Americans — but truly everything, bearing witness to one another while bearing witness to themselves. Baldwin has Hall bring it back to music: "We are all limited, and, mostly misshapen instruments, and yet, if we can, simultaneously, confront and surrender, extraordinary fingers can string from us the response to our humanity."

This was the grand project — or better, the profound dare — of Baldwin's own life, which seven years before his death from cancer as an expat in St. Paul de Vence makes its way without much masking into nearly every turn of *Just above My Head*. Like Baldwin, Arthur leaves the United States for Paris to find relief from "the Negro problem" and the impossibility of being gay and black in a country that refuses to tolerate either. Arthur and Hall share the bond that Baldwin shared with his own brother David. Baldwin gives his middle name to Arthur, his own name to Arthur's lover, and his sister's name to Hall's wife, Ruth.

It is a deep, awful burden for a novel to bear — to make universal music out of one's own life — and Baldwin inevitably saw it as a failure. "I wanted it to be a great song," he told David after he finished. "Instead it's just a lyric." More than two decades later that lyric sounds more like an entire record, and its revolutions make for a magnificent listen. ♦



Heavy petting

Manimals make for some hairy allegory in *The Wolves of Kromer*.

By Dennis Harvey

Responses to the X-Men movie this summer were all over the map — mine was pretty much Siberian — but practically everyone agreed on something: that Wolverine was one sexy beast. Of course, Hugh Jackman's character had the advantage of being a good guy whose CGI metallic claws came out only during very bad moods. (You wouldn't want them popping out to complicate, say, some heavy petting.) His brooding hirsutitude raised the kind of question that suggests you've got waaaaay too much time on your hands: why has the werewolf always gotten short shrift as a horror genre sexpot?

After all, he's got all the right stuff: tortured desires, an active interest in naked flesh, a tendency to get a little carried away when aroused. Screen vampires have long been pickup virtuosos, anaesthetizing their prey the orgasmic way (unless it's just a revenge suck, in which case mutual pleasure is rudely disregarded). Claude Rains's Invisible Man was a sniggering little peepster; "updated" by Paul Verhoeven's ever ugh-ly misogyny, recent *Hollow* dude Kevin Bacon proved as horndog-pushy as frat boys on a

Jägermeister double date. Even some Frankenstein monsters have been shagworthy. The body-built brute in 1966's *Jesse James Meets Frankenstein's Daughter* was easy on the eyes if not the windpipe, while Peter Boyle's *Young Frankenstein* had a plus-size sew-on that left Madeline Kahn trilling, "Ah, sweet mystery of life / At last I've found you." Not to mention the myriad pornifications of horror icons, from *Suckula* through *Edward*

Penishands, *Cockzilla*, and *Night of the Living Debbies*.

By contrast, as potential one-night-standers werewolves have been a pretty skanky lot, played by the dudly-not-studly likes of Lon Chaney Jr., Oliver Reed, Michael Landon (cute, but needs a crate to stand on), Michael J. Fox (ditto), Dean Stockwell, Paul Naschy, and Jack Nicholson (whose sex appeal was last sighted circa 1978). Prospects among the few



PETA and the wolfmen: They might look like fur-sporting models, but these misunderstood babes (James Layton and Lee Williams) are really just werewolves.

lady lycanthropes are much better — including upmarket honey Julie Delpy and downmarket one Sybil Danning — but who saw *those* movies anyway?

With tongue in cheek and probably many other places, *The Wolves of Kromer* redresses this serial slight so well it's a bona fide date flick. Will Gould's film isn't really a "horror" opus, but rather a sly parable masquerading as one — it's a cuddly sheep in rakish wolf's clothing.

The village of Kromer is as stereotypically English as a tea cozy: sweet little old ladies, church services, and livestock grazing are the things that make this microworld go round. Conservative, suspicious, and superstitious by nature, the villagers uneasily coexist with a gang of local rowdies — or rather pack of "wolves," whom they consider promiscuous pests and pilferers.

These canines aren't the usual four-legged variety, though. They're dead-sexy young men running around in long fur coats and precious little else (a great look, by the way), who spend their time dancing around disco bonfires when not shagging one another freely in the forest. It's a hedonistic alterna-society somewhere between Burning Man, Guerneville, and the Central Baths. (Given the dearth of female wolves, one might guess they're lesbian separatists who've relocated to Michigan.)

Scampering about barefoot, these lads are just about the cutest thing you've ever seen. But they're scapegoated for every crime that befalls

Kromer. When two not-so-sweet elderly servants poison their mistress, the local cleric (Kevin Moore) rouses vigilante fury — not a very Christian thing to do, suggesting this reverend has furry sins of his own hidden in the closet.

Charles Lambert's witty script turns wolf-ification into a thinly veiled metaphor for coming out. The villagers' hypocritical secrets and rants — that these "animals" are immoral, unnatural, sex-addicted, youth-"recruiting" — might as well be lifted whole from our own religious right's scandalous annals. Lee Williams and James Layton, both ex-models, make ingratiating as well as foxy lead manimals. Like many gay couples, their characters have "commitment problems" — but hey, they're working on it.

Surprisingly poignant in the last lap, *Wolves* falls just short of full potential with an undercooked, abrupt finale. The coda, however, is sweet-and-silly romantic enough to render all flaws forgivable. *The Wolves of Kromer* works on several levels: as moral-majority satire, libertine fantasy, fractured "fairy" tale (narrated in dulcet bedtime-story tones by Boy George, no less), tragic love saga, and disarming affirmation that, well, maybe different is better. The next time you hear someone howling at the moon, consider that he might just need a hug. ❖

'The Wolves of Kromer' opens Fri/20 at the Lumiere. See Movie Clock, page 147, for show times.

Love barks

Moonlight Whispers puts teen romance on a leash.

By Chuck Stephens

When Hidaka, a bread-faced boy with a need for strong-handed affection, tells Satsuki, his Bunny Yeager-banged kendo partner, that he wants to be her dog, he ain't kidding. The proof: when, as a taunt, Satsuki strips off her sock and tosses it into a flooded rice paddy, Hidaka happily trots through the muddy furrows to retrieve it. All that's missing is a plaintive "Yip!"

Satsuki, the heroine of youngish Japanese director Akihiko Shiota's *Moonlight Whispers* (Sasayaki), is at first quite appalled by her first-timer lover's profession of subservient *amore*, but as she quickly learns, young love just isn't what it used to be. Satsuki and Hidaka have been fencing partners for some time, and while Satsuki has been harboring an unspoken crush on her soon-to-be dogboy, he seems quite oblivious to her affections — most of her affections, that is. As this slow-to-build but increasingly impassioned answer to tender teen-cheese flicks begins, Satsuki, obviously the superior kendo opponent, is in the midst of trouncing Hidaka in an

early morning practice bout. "Thwack!" goes the sound of first love, as Satsuki's wooden sword cracks against Hidaka's head guard. "I like it when you hit me in the head," Hidaka confesses dizzily. "Hentai!" ("Pervert!") comes Satsuki's smitten reply. If she only knew.

One day in the not so distant past, Hidaka, on a whim, tried his key on Satsuki's locker, and for some star-crossed reason, it worked. What has followed is the kind of entrancement adolescents can truly appreciate: Hidaka begins huffing Satsuki's gym shorts, collecting her used and crusty tissues, and sneaking photos of her legs and ass. Once Hidaka's museum of masturbatory amazements seems nearly complete, the unthinkable occurs: Satsuki professes her attraction to Hidaka and offers him her tender and rather resplendent body. Hidaka haltingly complies but, midthrust, realizes he prefers the Satsuki he knew from a distance and the pleasures that only his debased longing could provide.

As Hidaka discovers, love, like kendo, "is all about maintaining the proper distance: not too close, not too far away."

Satsuki, much to her initial disappointment, agrees — when she finds a tape recording Hidaka has made of her urinating, she's eager to put as much distance between herself and her *hentai* as possible. But there's something about the whole sordid mess that intrigues her, too, and as soon as she dumps Hidaka, she can't get him out of her head — or her bed, even though she reboundingly seduces her dull kendo coach, Uematsu. While Uematsu grunts away at the young coed, Satsuki is busy gazing at Hidaka, whom she's agreed to let watch her pallid trysting from a cupboard in the corner of her room. Why does she ultimately find sympathy with Hidaka's need to be her mutt? Who knows — but maybe it has something to do with her bangs.

A blossoming teenage dominatrix, Satsuki — like any number of Japanese sting queens before her — uses her sultry/severe forelocks as a kind of sin-visor, gazing out from beneath them like a serpent hidden under a leaf. Among her most obvious predecessors is the woman known as Sasori, the titular *Female Convict Scorpion*, one of the greatest babes-in-prison ever created (and soon to appear at the Roxie for a week early next year), whose razor-sharp locks could have made lunch meat of Medusa's serpentine hairdo. Like Sasori, Satsuki uses her barely veiled contempt for men as a source for her own empowerment. So deep and deviant is her own



Bandage love: Satsuki (Tsugumi) and Hidaka (Kenji Mizuhashi) endure the pangs of youthful S-M in *Moonlight Whispers*.

dark bent — hating/adoring the way Hidaka sucks the mud from her toes, or Uematsu's sweat from her postcoital thighs — that she eventually sacrifices one of her eyes as a show of unity with her slave.

Moonlight Whispers director Shiota was an apprentice to one of the major players in the new Japanese new wave, Kiyoshi Kurosawa (*Cure*, *Charisma*), and *Moonlight Whispers* — a film about the love that dare not proceed unpained — is his debut feature. It's far from perfect (things don't really get rolling until halfway through), but it's perfectly de-ranked and, in its final moments, attains a hospitalized lyricism not seen since

Cronenberg's *Crash*. When Satsuki tells Hidaka — now literally crippled by his masochistic devotion to his dom — to fetch, the command takes on a whole new implication. ❖

'Moonlight Whispers' premieres in the United States as part of the "neo-eiga: New Japanese Cinema" series Sat/21, 8:45 p.m., after *Don't Look Back*, also by Akihiko Shiota, with the director in person. New PFA Theater, 2575 Bancroft Way, Berk. \$7-\$8.50. (510) 642-1412. See *8 Days a Week*, page 94, for information about a panel featuring Shiota, Thurs/19. The film opens Fri/27 at the Lumiere, 1572 California, S.F. (415) 352-0810.

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Newer deal

Depression-era film *Gabriel over the White House* floats into a new era. By Terry Diggs

Gabriel over the White House (1933) is generally seen as a disquieting allegory for the triumph of Franklin Roosevelt's New Deal, but the film — in which right-wingers ensure their financial well-being by maneuvering an amiable idiot into the presidency — illuminates an even more relevant political contest today. One of six election-minded films showing at Yerba Buena Center for the Arts' "Political Pix: The New Yorker Goes to the Movies" series — featuring *Primary* (1960) and *Medium Cool* (1969), among others — *Gabriel* was produced in an era when even the most ideologically motivated movies disguised themselves as thrillers or melodrama. But *Gabriel* was an anomaly: a political film that actually announced its intent to sway the electorate.

Indeed, *Gabriel's* principal author was America's premier propagandist, William Randolph Hearst. The publisher, who produced the film and shepherded it past censors and a conservative studio head, hoped *Gabriel* would prepare voters for the aggressive federal action that Hearst felt was essential to ease the Great Depression.

Having no function other than to pitch an agenda of limited government, Judd Hammond (Walter Huston) enters the White House — literally pursuing childish diversions while recitations of the day's real issues are reduced to background noise. But a car crash — the same kind of symbolically loaded wreck that motivates Capra's *Mr. Deeds Goes to Town* (1936) — produces a radically altered chief executive. "Is it too fanciful to believe that God may have sent the Angel Gabriel to do for Judd Hammond what he did for Daniel?" the president's confidante (Karen Morley) asks. In America's civic mythology — where the supernatural has so often signified national exceptionalism — no response is really necessary.

Capra's federalist fable posited an ideal America built through the voluntary contributions of the nation's wealthiest citizens, a compassionate conservatism that depends entirely on Dick Cheney's having the nobility of Gary Cooper. *Gabriel*, on the other

hand, looks to government: Hammond emerges from a coma bathed in light — evoking Lillian Gish's observation that FDR appeared to be "dipped in phosphorus" — and ready to lead. But first Hammond has to address the imbalance between party politics and constitutional power.

Hammond finds an America where powerful individuals profit by making sure that Washington never acts; where corporation-controlled legisla-

tors guarantee that federal funds are consumed — and the public preoccupied — by a clearly unwinnable war on controlled substances; and where the president's suggestion that Congress allocate the real money needed to improve American lives provokes calls for impeachment. Are we paying attention yet?

Yet *Gabriel's* answer to the question that still defines our politics — What do we want American govern-

ment to do? — isn't simple. Hammond stops caring about the approval seeking and consensus building that paralyze leadership. Of course, he also declares martial law, suspends civil liberties, and uses American airpower to blackmail the nations of the world. Not surprisingly, many critics have dismissed *Gabriel's* solutions as fascism. The rest of us, noting recent Supreme Court decisions or following developments in Iraq, might conclude that these incidents of repression are the only aspects of *Gabriel's* vision that in fact survive.

Gabriel is an allegory, after all — not demanding literal adherence but asking simple remembrance: that once we imagined a national government that turned its strength against powerful wrongdoers who were beyond the reach of states. Hammond chooses a government of possibilities, recognizing that his window of opportunity to effect change — the life span of an angel — is limited. In truth, it is never more circumscribed than our own. ♦

'Political Pix: The New Yorker Goes to the Movies.' Oct. 18–20. Yerba Buena Center for the Arts, 701 Mission, S.F. \$6. 978-2787. See Rep Clock for showtimes.

Terry Diggs teaches law and film.



Trumpeting righteousness: Walter Huston plays a president touched by an angel in *Gabriel over the White House*.

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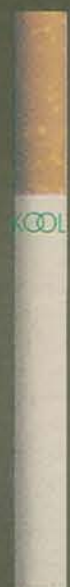
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Fresh in every sense: Rennie Harris's hip-hop dance production *Rome and Jewels* is funny, moving, and original.

Philadelphia freedom

Rome and Jewels shakes up hip-hop. By Brad Rosenstein

First saw Rennie Harris perform 10 years ago as one of the most spirited of the Scanner Boys, an electric Philadelphia hip-hop troupe. Today, as the artistic director of Rennie Harris Puremovement, Harris has become a pioneer in translating hip-hop from the street to the stage. Refusing to settle merely for energetic exuberance and raw entertainment value, Harris is intent on plumbing hip-hop's darker depths and subtleties, to make it a serious living expression of the difficult days we live in. His most ambitious bid to date is *Rome and Jewels*, not an adaptation but a serious reinvention of *Romeo and Juliet*, now at Theater Artaud as part of an international tour.

The piece is emphatically not (or not just) Shakespeare: it's equally inspired by *West Side Story*, *The Warriors*, and Baz Luhrmann's *Romeo and Juliet*. Under Ozzie Jones's inspired dramaturgy the evening becomes a palimpsest of all those variations on a timeless story, a master MC riff that fuses sampled references, immediate experience, and improvisatory tangents. Here the lunatic, the lover, and the poet become the player, the pimp, and the hustler; the ongoing feuds between the Montagues and the Capulets (here the Monster Qs and the Caps) on the mean streets of "Philadelphia" are the essential action.

Juliet herself never appears other than as a beam of light or a few lines of text channeled by Rome (Rodney Mason) — she's little more than a conjuring trick of male fantasy, which nevertheless sets in motion Rome's collision course with his tragic fate. Although Harris's decision to have no female characters appear may be true to the sexism of street life, reducing Juliet to little more than some fantasy booty

is problematic in more ways than one. Yet all of Shakespeare's older figures of reason and authority are also pointedly absent, and this all-male world does seem touchingly isolated. Having nothing but their own inventiveness to fall back on, the characters wildly improvise their lives even as death dogs their every move.

That lust for life shows itself most fully in the dancing, which blows the roof off. To the pumping sounds of DJ Miz, DJ Cisum, and DJ Evil Tracy, the 14-member ensemble's explosive popping, hitting, and breaking makes their inner lives manifest: all the joy, pain, rage, and love aroused by the daily struggle to survive come pouring out in a stunning range of moves. The conflict between the b-boy Caps and the hip-hop Monster Qs is consistently portrayed in terms of their warring movement styles, a struggle that continues to provoke all-too-real contemporary violence. A combination of preproduced and real-time video projections by Howard Goldkrand provides a lurid, jangly urban backdrop, a kind of living, consumer-tech tagging.

Words certainly aren't neglected either: many of the company's dancers are also talented poets, and their texts often interweave with or spark from Shakespeare to create some thrilling new raps. The lowdown, snaky wit of Sabela Grimes's key speeches as Ben V. perfectly translates the sardonic, sexist spirit of Shakespeare's own characters to a world of hos and hustlers. Mason's excellent Rome fuses Chris Rock and Will Kempe, playing to the audience and capturing Romeo's pathetically self-absorbed nature in his gleeful indulgence as a performer. Jones is a haunting Narrator/MC, an angel of

death and functionary of Fate whose artful rhymes pull all the languages of the piece together.

There have been a number of attempts to hip-hopize Shakespeare in recent years, but Harris's achievement goes far beyond those efforts. He uses the classic play and its more contemporary incarnations as a touchstone to a world of his own, a world of creativity, violence, friendship, betrayal, sex, love, and death. Despite some oversimplification, he treats those subjects with a playfulness and gravity that are worthy of the Bard. But even more, as director and choreographer, Harris makes hip-hop into a viable theatrical language right before our eyes. The result is fresh in every sense: funny, moving, and original, *Rome and Jewels* kicks.

'A Murder of Crows'

No one writing plays these days is writing anything quite like Mac Wellman. Maddening, incisive, random, and word drunk, Wellman's loopy fantasias are often grounded in blistering satire, a funny and merciless insistence on the highly toxic state of the American dream. Fans of his work have come to know the country's heartland as Macland, a Midwest of the mind where even the whitest of picket fences can't conceal the blackest of hearts. *A Murder of Crows* is Wellman par excellence, a bubbly but mordant look at a family that "is always downwind of something" — something that invariably stinks.

The first in Wellman's now completed "crowtet" of plays, *A Murder of Crows* introduces the recurrent main character Susannah (Jessica Jackson), here a young girl functioning on the edge of sanity. After her father's un-

timely death under a pile of chicken shit, Susannah, her mother, Nella (Wendy Wilcox), and her brother, Andy (Noah Kelly) have become the proverbial poor relations, living off the charity of Nella's nouveau-riche brother, Howard (Mason Waller), and his malevolent wife, Georgia (Kathryn Wood). But behind Susannah and her family's poverty is a yearning for some deeper meaning that will elevate their lives and pluck them out from between a rock and a toxic waste dump.

Andy, a Gulf War veteran, spends most of his time frozen as a "human sundial," a golden lawn figure who takes in everything around him with Buddhistlike equanimity, and Susannah has become something of a barometer, acutely sensitive to imminent change in the weather. What the wind blows in is consistently surprising, as Wellman veers in trademark fashion through a host of discourses and dramatic styles ranging from Sam Shepard-type absurdism to some snappy musical numbers.

What makes this Crowded Fire production work so well is Kevin E. Humbert's spot-on direction, which perfectly sets the tone of gleeful bleakness and never drops the ball. Although Melpomene Katakalos's white-trash backyard set seems a little too *Tobacco Road* to serve as the home of the wealthy Howard and his affected wife, Humbert and his talented cast arrive at Macland's ideal intersection of wistful dreams, bad taste, cruel hearts, and hopeless politics. Jackson is wonderfully strong as the whacked-out Susannah, John Polak shines as a surprise visitor, and a trio of dancing, philosophizing crows choreographed by Rebecca Salzer charmingly Heckle and Jeckle their way through the evening.

Wellman is definitely an acquired taste, which can baffle even initiated viewers. But *A Murder of Crows* is a great introduction to his work, a rich, provocative poem that locates the destructive spirit lurking amid amber waves of grain. The end result washes over you like acid rain: an alarming but surprisingly invigorating journey into the dark heart of what Wellman views as our morally and spiritually bankrupt culture.

'The Grapes of Wrath'

For a substantially different view of the heartland, but just as biting a take on America's shortcomings, there is *The Grapes of Wrath*. John Steinbeck's masterpiece is so familiar as either a high school homework assignment or through John Ford's indelible film version, it's hard to know what anyone could possibly add. But Frank Galati's Tony Award-winning stage adaptation, originally mounted with Chicago's masterful Steppenwolf Theatre Company, went back to the source and found gold, relying on little beyond Steinbeck's chiseled words and an admirable sense of restraint.

This TheatreWorks production, directed by Robert Kelley and Leslie Martinson and designed by Tom Langguth, is closely modeled on the look and tone of Galati's original. On rough-hewn

wooden platforms over which the backdrop sky exerts the greatest presence, a group of people gather to tell us a story. The language is as spare and unadorned as their lives, their hopes as tenuous as their broken-down trucks, but beneath the unspoken are tremendous surges of emotion and inner life. In the world of the Joad family and their fellow migrants, loved ones don't dare touch each other for fear of collapse, and sin is a presence as palpable as a brick wall.

It would be so easy — and so false — to render Steinbeck's tale today with all the rural nostalgic hindsight of a Thomas Hart Benton painting. But the effect here is much closer to the stark photographs of Walker Evans and Dorothea Lange. There was something very real and essential blowing away in the 1930s America of the Dust Bowl and the Depression, and it wasn't just the earth itself: it was the conviction that the American land had been blessed and that its people were essentially good. Steinbeck undeniably idealizes the Joads as "overseers" of heartland American goodness, but he's also clear-sighted about their human faults and frailties, and in them he creates a mythic American family.

It's a rare pleasure to see a regional theater company tackle a show requiring a 30-member ensemble, and Kelley and Martinson simply and effectively deploy their enormous company of actors and musicians, the latter furnishing period songs, thematic bridges, and evocative sound effects. Linda Hoy is superb as Ma Joad, the emotional core of the story, fighting like a gladiator to keep her family together. Mark Phillips makes a fine Tom Joad, although this usually complex actor settles for only two shades in Tom: hotheaded explosiveness or lyrical gentility. Tim Hendrixson is exceptional as Jim Casy, the preacher who's seen too much of human nature to preach anymore, and Ron Evans, Don Hiatt, and Paul Santiago all do marvelous work.

It's particularly poignant to watch this play in the California that held out so much promise to so many in the 1930s and delivered so little, the same state that later saw the formation of the United Farm Workers union even as urbanization was rapidly eliminating its farmland, and that still casts a gimlet eye on immigrants. When Napa Valley's multibillion-dollar wine industry still can't manage to provide its itinerant farmworkers with basic housing, you realize how much Steinbeck was telling a story not just for his times but for ours. ♦

'Rome and Jewels.' Through Sat/21. Wed.-Sat., 8 p.m., Theater Artaud, 450 Florida, S.F. \$20-25. (415) 621-7797.

'A Murder of Crows.' Through Nov. 18. Fri.-Sat., 8 p.m., Exit Stage Left, 156 Eddy, S.F. \$12-\$18. (415) 675-5995.

'The Grapes of Wrath.' Through Nov. 5. Tues., 7:30 p.m.; Wed.-Sat., 8 p.m.; Sun., 2 p.m., Mountain View Center for the Performing Arts, 500 Castro, Mountain View. \$20-\$38. (650) 903-6000.

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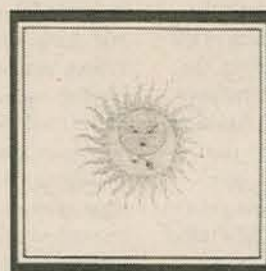
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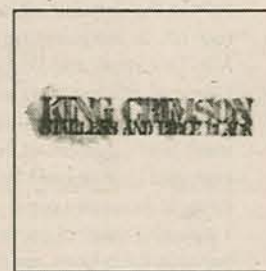
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Lemon tree

The second part of *Geography Trilogy* is rooted in rootlessness. By Sima Belmar

In 1995, after years of Eurocentric formalism, New York choreographer Ralph Lemon disbanded his touring company and set off for Africa on an identity quest. The effort to make sense of his black American choreographer self resulted in *Africa/Race* (1997), the first part of his *Geography Trilogy*, which received a large amount of interest from the press in New York and beyond. The write-ups were critical of the work's unfocused structure but gushed over the exuberant juxtaposition of American postmodern dance and West African folk dance forms.

Tree is the second installment of *Geography*, another sprawling spectacle that features artists from China, Japan, and India, as well as the United States and the Ivory Coast. The show (performed Oct. 12-15 at Yerba Buena Center) is a loosely threaded series of scenes that alternate between Bauschian cool theatricality and a spiritual truth that lies in the dancing body.

Some standout moments: Djédjé Djédjé Gervais of the Ivory Coast and Wang Liliang of China's Yunnan province performing folk phrases of light pogo steps and floating turns; Cheng-Chieh Yu of Taiwan, China's Wen Hui, and Ghanaian American Yeko Ladzekpo-Cole in a series of flailing solos that ended with Virginian Carlos Funn diving under Ladzekpo-Cole's whipping limbs; Gervais's movement essay on African dance forms; and Manoranjan Pradhan's show-stealing performance of Odissi dance alongside Japan's Asako Takami. The most arresting image: Wang and fellow teacher-artist Li Wen Yi performing Chinese folk music in blackface while Lemon danced a rambling soft-shoe.

Tree is exceedingly talky. Stories weave in and out of one another, people speak one another's stories in their native tongues, things are remembered differently, misunderstandings (and silent witnesses) abound. Though Lemon still suggests a laissez-faire attitude toward crafting movement, he smoothes the dancing in disconnected prop changes, swinging the mallet of Western hyper-metacon-

sciousness over dancing that explains itself. At its best, *Tree* hinted at the commonalities between release in postmodern dance and those in Indian Odissi, Chinese, and West African dance. When the dancers moved together in the same idiom and then



New wings: Ralph Lemon focuses on cross-cultural communication in his modern dance production, *Tree*.

burst back into their own, age-old humane truths came to life.

Yet *Tree*'s American dances were pretentious, smacking of artifice. When Lemon enters, he brings scenes from downtown New York dance spaces: postmodern slippery moves that are luscious yet predictable. Standing alone, such phrases may accrue meaning over time. But the movement seemed inauthentic alongside the dances from the other cultures, such as Pradhan's Odissi. Maybe Lemon is merely a victim of what is quintessential about American culture: a vibrant individualism disconnected from community. If so, this may be why *Tree* fails as a cohesive performance.

Modern dance is several languages born of a handful of individuals and appropriated by many. It means one thing to speak Cunningham and quite another to speak Monk. Perhaps it was because of this confusing Tower

of Babel that, in a postperformance Q&A, Lemon wondered aloud about the validity of American modern dance. Was this not the voice of self-doubt? Lemon comes from an intellectual dance tradition where self-understanding propels itself through the muck of existential angst. Modern dance doesn't have thousands of years of rules and lessons to support and nourish it; it's an endless reinvention of the wheel. The dances of Asia and Africa displayed in *Tree* come straight from the ground, roots driving down and branches reaching up. The fact that Lemon's, Thomson's, and Funn's solos were improvised

gives further clout to the assumption that Americans are constantly recreating themselves, and in the image of none but themselves. In contrast to the other cultures represented in *Tree*, we appeared sadly lost.

This disconnection is the reason that people like Lemon are compelled to gather folks from other cultures to high art's bosom. In a nation where the individual rules, the sky's the limit on creative strides, but we run the risk of inauthenticity and superficiality. We're not as culturally grounded, so we come off flighty. Despite our efforts to enter the melting pot, Americans have discovered that nothing can speak to or for everyone — even the homogenizing forces of consumer culture leave an emptiness behind. *Tree* is an intrinsically American dance; Lemon quotes from the Western dance community unabashedly. The fall from a giant scaffold onto a black crash pad comes

straight out of Pina Bausch's *Nelken* (1983). Simultaneous falls from different heights (off a bench, off the proscenium) harken back to Elizabeth Streb's *Pop* (1997). This is not plagiarism, but an attempt by Lemon to uncover his own choreographic legacy.

Lemon shouldn't get too down on modern dance. It matters, just not in the same way folk traditions do. And one must applaud him for his efforts. Faced with global cultural commodification, it's noble to attempt valid communication between all cultures. In that regard, *Tree* often succeeds: when the dances of India, West Africa, and China are placed side by side, there's a wealth of kinetic experience on stage. The piece ends poignantly, with Li seated solo on a bench, echoing the melody of a distant blues — a paradoxically uplifting ending that tells the story of cross-cultural harmony in one simple chord progression. ♦

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Man inside the machine

Are the yuppies and the protests and the can't-even-find-a-shithole rental market getting you down? Well, forget about moving to Amsterdam or Kansas — techno producer Carl Craig has a better plan: get your broke ass to Michigan. "I, with open arms, hope that people will come to Detroit," says Craig over the phone from his Planet E record label offices. "I will stand at the airport and greet every single person who decides to live here from somewhere else, because by God, we need it."

Hmmm, cheapish rent and a chap-eroned ride to your brand-spanking-new home by a famous musician — is that enough to make you defect to the home of techno, Motown, jazz legend Donald Byrd, and General Motors? "A lot of people do see Detroit as being a possible mecca for financial and artistic freedom," he continues. "But no one's really come up to me and said, 'You know what, man? I think I'm going to move to Detroit.' Everyone is still in New York, or L.A., or whatever."

While you're pondering the move, have a listen to the vocals on Craig's remix of Kevin Saunderson's timeless anthem (produced under the moniker Inner City in 1988) "Good Life": "Let me take you to a place I know you'll want to go, it's a good life — good life, good life, good life..." Is Paris Grey singing about Detroit (although she's from Chicago)? Or is she just talking about the heavenly dance floor? Maybe there's something to the lyrics, but most likely it's just proof that Detroit gave birth to something far more brilliant than oversize automobiles.

"Most of the jazz musicians that you see in recordings, whether they're lead musicians like Donald Byrd or Yusef Lateef, or background players, come from Detroit," Craig says. "They just end up leaving and going to New York." Except the technoheads.

There's an unwritten rule to writing about Detroit techno. First, one refers to the godfathers who got it all started in the mid-'80s: Juan Atkins, Kevin Saunderson, and Derrick May. Second, the writer underscores how the aforementioned artists were influenced by P-Funk and Kraftwerk. And third, the critic explains that while their music never made it big in the States, it was embraced like the messiah in Europe. It's all true, and if you know anything about dance music, then you've dutifully heard it five million times before.

So let's jump straight to the second generation of Detroit techno: Carl Craig, master of electronic moods and clean, melancholic tones. There's nothing harsh or banging about his work; he operates with an

introspective and sophisticated palette, and possesses the skill to make every track sound like a detailed, soulful composition. He plays with everything from abstracted downtempo to shivery, cool, winter-sounding dance-floor instrumentals. Vocals rarely intercede in Craig's world, where the man behind the machine always has the final say. "I find that we get into the spirit of the machine in Detroit," Craig says. "Maybe because there's nothing else to do in Detroit but get into the spirit of the machine, I don't know. Or go out and watch TV, or something."

Craig's approach stays true to the Detroit method, which, with rare exception, steers clear of wailing divas. "Detroit has a background in gospel music, like a lot of other places do," says Craig. "But as far as uplifting, discoesque vocal music, that wasn't Detroit's thing. For disco, we were into Chic and that kind of stuff, but we were more into Parliament, which was more like structured, crazy operatic kind of shit on top of this heavy funk."

Under the tutelage of May, Craig released several singles on May's Detroit-based Transmat label in the late '80s, and in 1990 launched his own RetroActive label. After the quick dissolution of RetroActive in '91, Craig immediately opened Planet E. Since then, he's self-released an enormous body of work, including his latest full-length albums, *More Songs About Food and Revolutionary Art* ('97) and *Programmed* ('99), a techno-meets-free jazz experiment with live instrumentation by former Sun Ra drummer Francisco Mora, keyboardist Craig Taborn, and bassist Paul Randolph. He's developed a host of aliases to distinguish between his involvement in different genres, including the housey Paperclip People, the ambient Psyche, and the more straight-ahead techno of 69.

Craig's latest release is a collection of his own remixes, *Designer Music*, a tribute to some of his favorite tracks. He gives thanks to artists such as Saunderson, Johnny Blas, Ron Trent, and Spacetime Continuum (S.F.'s Jonah Sharp) by ripping their works apart and reconfiguring them with his own "crazy operatic kind of shit." The sacred "Good Life" gets a twisted remake with a breathy, pervy crank call from Craig, who messes with the a capella gospel by interjecting dirty oohs and aahs. He dissects the music and submerges it into an aquatic techno sound: deep, low, intentionally muffled in parts, with thick, four-on-the-floor dance beats. Old-school acid jazzers Incognito and Belgian disco freaks Telex also get a face-lift through the techno sieve.

American rock critics in the mid-to-late '90s had a field day with this



Techno producer Carl Craig says
Detroit is your new bohemia.
By Amanda Nowinski

The Wizard of Motor City: "I find that we get into the spirit of the machine in Detroit. Maybe because there's nothing else to do in Detroit but get into the spirit of the machine."

laissez-faire ethic of dance music. Remixes were guilty of recontextualization, samples threatened the sacred notion of the original, and DJs were the unskilled automatons playing records they didn't make. And because dance music lacked the rock tradition of image-based marketing, the producer of the music was "faceless," while the compilation was a cop-out for computer tweekers who could never possess the talent to put out a proper full-length. Take away the guitar and the guy in a mullet and somehow the music is not quite music.

None of this has ever mattered to the person getting funky on the dance floor. Nor does this yammering academicism matter to Craig. "I've always looked at remixes as being something that's similar to another song that might be on a 12-inch — it's just that somebody else did it," he says. "Almost like a cover version, you know? But half of the stuff that's on the album, I don't remember what the originals sound like."

And then there's the remix that pays no mind to the original. Instead of nurturing the basis, it skips right over to its own ego. Is the remix, then, at that point an entirely different track? "I guess it depends on how much music is actually in the composition," Craig explains. "Because when

it's all beats and just a few sounds, and someone does a remix to it and then adds a melody and all kinds of other stuff, then yeah, it's that person's own track."

"I was listening to a mix of Armand Van Helden's that was on Strictly [Rhythm]," he continues. "I think it was a Wamdue record from a couple of years ago. I listened to the Wamdue side, flipped it over to Armand's side, and it was like he didn't use any pieces from the record. No voice from the record, nothing. It was just an Armand track, and the title should have been, 'I Was Asked to Do Wamdue, but I Did My Own Thing.' And then put it out like that. He should have just said, 'I couldn't do the mix, I couldn't finish it.'"

Here Craig skips to another controversy that has currently gained attention in the electronic realm: producers who don't engineer their own music. "It's not new at all. When the S'express theme came out [in '88] it was a big hit, and the artist was S'express, but the main person was Mark Moore, who worked in a very similar respect. He'd use a programmer, then he would tell the programmer, 'I have 100 records here, let's sample this, let's sample this, let's sample this, OK, now add this line on top. Oh, that doesn't sound right, play something else,

blah, blah, blah, blah.' It's nothing new. It happens all the time. It's happened throughout music history. You get somebody who has talent and you utilize their talents."

But is this the Milli Vanilli approach art? "Well, do you like Warhol?" Craig asks. "OK, then. It's very simple."

When I saw Craig perform last year on his Programmed tour, I was blown away by his ability to transform the input of live musicians into something far deeper than the usual — jazz tricked out with a DJ and drum-machine beats. He stood modestly behind a plethora of gear, contorting weird frequencies and staggering bass lines over keyboards and drums. The audience was stunned — or at least overwhelmed — by this live, ingenious performance, which demonstrated in full nakedness that Craig is no Andy Warhol. He's got a ton of vision, and he's also the one with his fingertips on the buttons, proving, perhaps, that the wizard has finally left Oz and moved to the heart of Detroit. ♦

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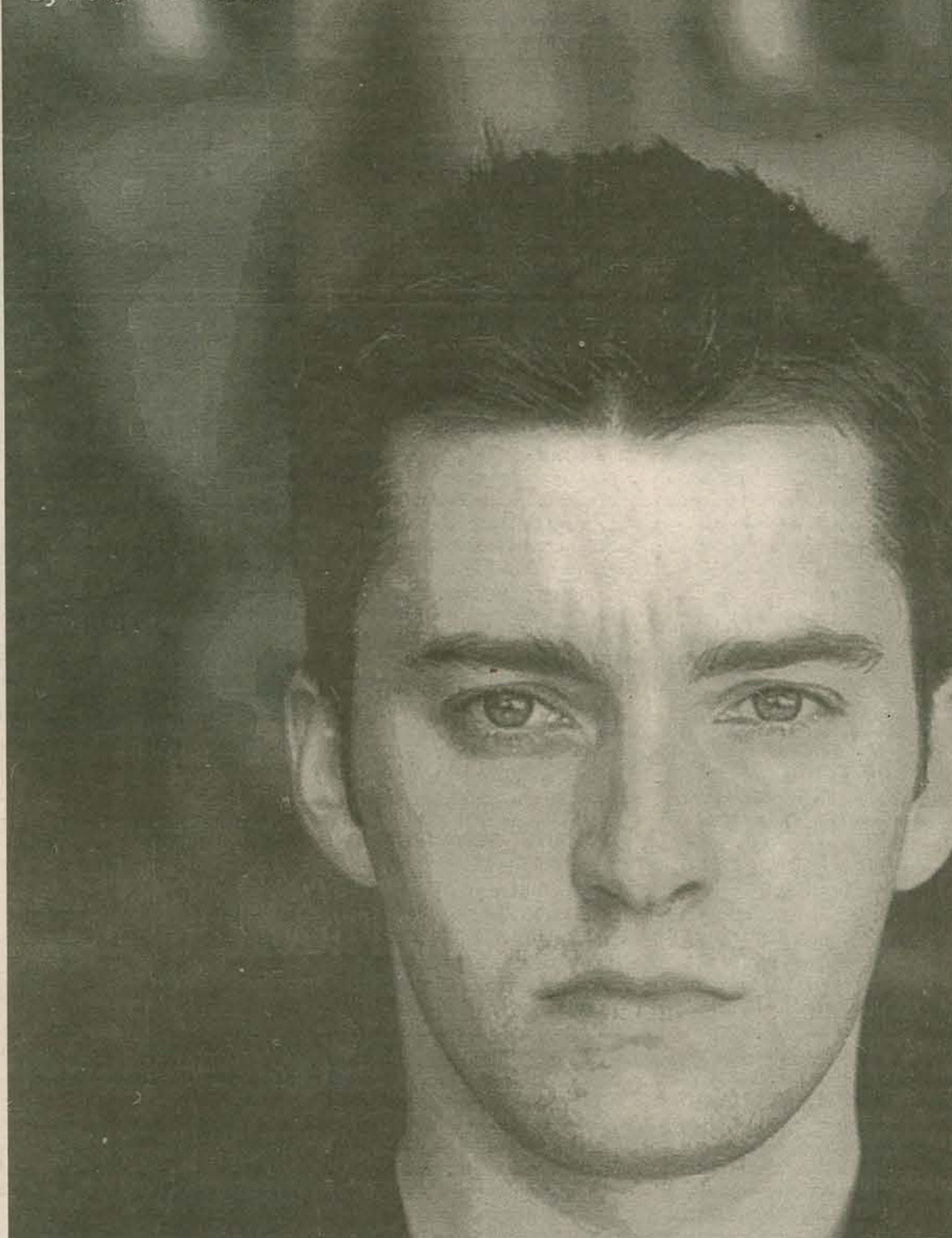
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F collections

Frederic Galliano's Frikiyiwa label crosses borders.

By Peter Nicholson



Frederic Galliano: "To me, it is an obligation to be an artist and not simply a DJ."

Much has been made of the "shrinking" of the world by modern communications, but one true benefit has been the relaxation of borders imposed by continents and cultures. The legacy of musical influence today has opportunities to come full circle: modern dance music — which traces its roots to jazz, which traces its roots to slave chants — can now interact directly with its African cousins. French musician-DJ-producer Frederic Galliano

engages with artists from outside his own Western European tradition to learn from them and to work together with them to make modern, beautiful music. His label, Frikiyiwa, has just released *Frikiyiwa Collection 2*, focusing on songs of the east African country of Mali remixed by artists as different as I.G. Culture and Pole.

As with *Frikiyiwa Collection 1*, the new album is a striking dialogue between Malian melodies, native instruments such as the balafon, distinctive vocalists, and the studio

wizardry of European DJs and producers. While artists like Catalyst and Natty Bass Sound System may fuse the Malian sounds with wildly different styles from international dance floors, all the remixers on this compilation treat the pieces they rework with respect. These are no Paul Simons looking to Africa for new sounds to prop flagging pop careers, but musicians eager to interact with other musicians as equals and create something new.

Continued on page 86

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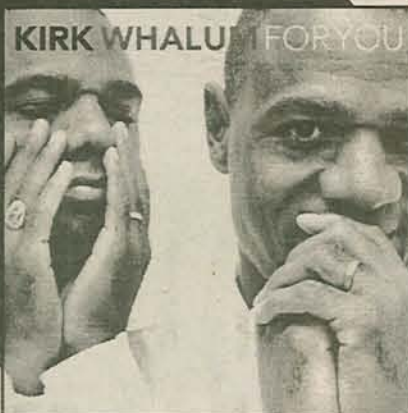
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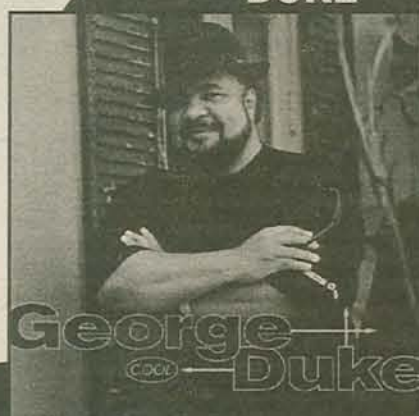
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abe music

Galliano

From page 84

Born in Valence, in southern France, Galliano found his life changed when two albums blew his mind: Miles Davis's *Kind of Blue* and John Coltrane's *Blue Train*. He began to thoroughly explore jazz from 1960-1975; he also developed an interest in Asian and African music and learned to play the drums. In 1992, Galliano stumbled into DJing and immediately began to be noticed. He played all across France, from bar gigs to radio shows to major jazz festivals. With DJ Spider, whose remix work appears on both Frikiyiwa collections, he organized the wildly successful Quest for the 13th Note parties.

He soon moved into composition and production and released two albums on Laurent Garnier and Eric Morand's highly respected label, F Communications. *Espaces Baroque* and *Lives Infinis* both explored the links between electronic sounds, jazz, and traditional African music. In 1998, Galliano founded the Frikiyiwa label, putting out a series of 12-inch singles that caught fire on dance floors across the globe.

I recently talked (via phone) with Galliano upon his return to Paris from a weekend of shows.

Bay Guardian: How did your weekend go?

Frederic Galliano: It was great. I was in Switzerland playing with the new Frikiyiwa ensemble, five new musicians with two guys from Senegal, playing songs from the next album, available March 2001. Really different from *Collection 1* and 2 — completely acoustic, very traditional sounds.

BG: When you produce music, do you have a specific audience in mind?

FG: Not particularly. Before I was a DJ, I was an artist, a sculptor. When I began to DJ, it was very frustrating to have such a limited creative act. So I bought a sampler and began to compose some tracks. To me it was an obligation to be an artist and not simply a DJ.

BG: Do you think your background in visual arts has influenced your music?

FG: Of course. All my production when I was a sculptor was with certain concepts, and my first album was completely in the same direction: reflections on the infinite, mathematical constructions.

BG: There's been a lot of attention paid to Fela and Afrobeat. What attracted you to the music of Mali?

FG: The [Frikiyiwa] compilations are specifically about Mali because the catalog of Cobalt is based on Mali. I think it was interesting to have different expressions from the same country to have a perception of the difference between the music of the north and the music of the south. There is a real difference between the music of Ibrahim Hamma Dicko,

Lobi Traore, and Nahawa Doumbia. The music is not the same — the melody is different, the instruments are really different. It took two compilations focusing on the same country to realize the difference.

BG: Do you have plans to work with artists from other African countries?

FG: Of course. The next album will focus on vocal duets and choral pieces. There will be an album from my new band, Orchestre Mechanique International. I will begin a new remix series with the label Indigo, whose catalogue is of different countries [than Mali]. I have plans for an album in the family of musique concrète, about the travel to Dakar by train.

BG: How has *Collection 2* been received in Mali?

FG: I think it has gotten a good reception. My friends in Mali tell me that it has been played on radio and in clubs. Many people are interested in this fusion, because the specialty of *Collections 1* and 2 is to keep a real vibration; [for] the dynamics [to] keep a real element of traditional music. I don't want it to have a colonialist point of view and have too much electronics — I want it to be 50-50 electronic and African music. That's why, in Mali, the reception is really good.

BG: How is the work you do for F Communications different from your work with Frikiyiwa?

FG: For Frikiyiwa I am the director. For F Communications it is different because I am just an artist, and I need to have a producer to listen to my work. My work for F Communications is more experimental than Frikiyiwa, more crazy. Frikiyiwa is not to produce my work — it's only to produce what I love.

BG: You've toured and DJed in Europe and America. Do you feel that European audiences are more open to new music than those in America?

FG: I think that with electronic music, European people have a different attitude than Americans. In the U.S., the scene is really good for house and hip-hop — you are the best! But for special projects, special music, perhaps we have a different sensibility. We had so many colonies, and we don't have the social problems between black and white people, between Asian and white people. Our vision of *les aliens* is different than yours.

BG: The press tends to split music into categories. Were you working against this when choosing to include so many different styles of music on the Frikiyiwa label?

FG: Yeah, the styles are really different, but the spirit is the same. If you have an open mind, you can find reggae music from Frikiyiwa, you can find breakbeat, you can find house music from Frikiyiwa. When I DJ, I play salsa, reggae, dub, house; yeah, I play disco — why not? Different styles but with the same spirit. I produce music for open-minded people. ♦

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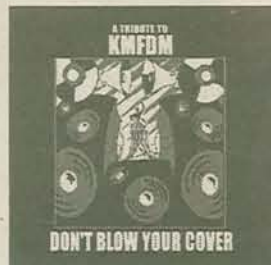


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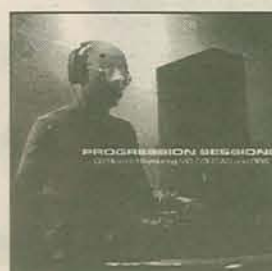
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I think I know a better world

This is a great job, as jobs go. Every two weeks, I sit down for a few hours and write about music that I feel is worth writing about. The column allows me to pass on a little bit of (if you'll allow me) an articulate fan's perspective, in what I hope will at least be an interesting read. At best, I hope you'll be motivated to take a risk, go to the record store, and find a place in your life for the little album that someone put a lot of effort and emotion into but almost nobody else noticed. That's the plan most of the time.

Sometimes, however, I get an album I like but that I immediately know is going to receive an enormous amount of critical attention. It's generally by a band that has previously released an album that more than a few critics called "groundbreaking" and some cantankerous types pooh-poohed. Those few who missed the boat entirely will be sure not to make the same mistake twice. Perhaps the attention will be disproportionate to the number of people who'll buy the album — most likely it'll forget the aforementioned effort and emotion involved in favor of clever commentary, and maybe it'll all be undeserved

anyway — but I figure my little column will be just another peep in a flock of press clippings. The most recent Belle and Sebastian album is a perfect example. It's a pleasant enough album, but not worth making a big to-do beyond what I already know I'm going to read.

As I impatiently awaited the arrival of the new double CD by a group with the audacity to call itself Godspeed You Black Emperor!, my fear was that it might also fall into this category. *Slow Riot for the New Zero Kanada*, last year's follow-up EP to their "groundbreaking" debut, treaded similar ground to that of its predecessor, and though that ground be hallowed, I hoped that the nine-piece Montreal ensemble would not lead us down the same path a third time by simply wearing a new pair of shoes.

The mere fact that the group has the utter chutzpah to title this album *Lift Your Skinny Fists like Antennas to Heaven* should not have surprised me. Like all their album titles, it combines a playful disrespect for convention, an innate yet awkward resistance toward the Tao of modern life, and an intense respect for the sanctity and beauty of Earth and the heavens above. It sounds silly, but they took

the time to give their album a name that says everything about the music inside without revealing a note.

What the literalists might call "the core elements" of a Godspeed You Black Emperor! album are all here: spoken-word samples, soft parts getting loud, loud parts getting soft, oblique song titles, tracks running more than 12 minutes, contemplative drifting, incendiary crescendos, etc. But you

don't know what an ear of corn tastes like because someone told you its color or how many kernels are on it. The band — for after all the hullabaloo and inclination to call it otherwise, it's never claimed to be anything but a band — transcends. The band transcends the pointless genre tags, the inevitable (and misguided) cries of "pretension," the barrels of bruised and stinking adjectives thrown about them such as "cinematic" or "overly dramatic" or (damn it) "haunting." Godspeed You Black Emperor! transcends greatness itself by evoking, over the course of the near 90 minutes of this album, what greatness is truly like — or possible — not for them, but for us. For us. ❖

Cory Brown can be reached at fatkid@sirius.com.

The band
transcends
pointless
genre tags.

got it bad

Listen up

Running across the country covering politics doesn't make for quality listening time. Heck, politics — Hillary's tours aside — doesn't make for quality listening, particularly during debate season. But in all due sympathy for the record industry, we're also approaching the height of release season. So here's some sound bites that made it through the filter:

Frikiya Collection 2 (Cobalt/Six Degrees): Don't know if the trainpotters have declared the Afrobeat craze officially over yet. Don't much care. Catalyst's and I.G. Culture's reworkings of tracks by Malian singer Nahawa Doumbia should, as Mystikal puts it, make you watch yourself. On the other hand Natty Bass Sound System and Pole turn music by Djigui and Lobi Traore into a kind of pan-Euro-African dub, which could be janky but in this case is most definitely not.

Wayne Wonder, *Da Vibe* (Platinum): For years, Wonder has been one of Jamaica's most underrated singers and producers. By collecting the big singles from the past two years, *Da Vibe* could be the remedy. There's the booty-call twist on the Bug "Keep Them Coming," the bookshelf-dropping "Watching You," the backyard bounce of "Criss Pack of Boots," and the chart-top-

ping "Joy Ride" and "Bashment Girl." For riddim junkies, however, the set could sound a mite dated; keep scouring the 45 bins for the Madhouse and Singso imprints.

The Huck-A-Bucks, *H.B. Digital Third Month Year 2000: P.A. Live, Volume 1* (Listen Up): P.A. tapes are the grail of the mid-Atlantic go-go underground live-from-the-board tapes that invariably trump any studio versions. The Huck-A-Bucks favor cheesy Quiet Storm synthesizers and tend to sound like Trouble Funk sippin' syrup. If Backyard is mosh-pit hype, these guys take their time like DJ Screw. Which means on conga workouts on tracks such as "Lock Down/Hand Cuffs" you get a chance to get all the way inside the polyrhythms. Bounce to this slowly.

Dry and Heavy, *Full Contact* (BSI Records): If last year's *One Punch* positioned them among their new-school peers, *Full Contact* attempts to add old-school cred, opening with a reworking of "Cherry Oh Baby" and nipping some moves from the Barrett Brothers on "Knife." With prominent guitar lines and raw vocals, band leaders Shigemoto "Dry" Nanao (drums) and Takeshi "Heavy" Akimoto (bass) reveal another influence: the Clash. In other spots Little Mai's rice-candy voice sweetens and lightens the experiments in gravity. *Full Contact* is very

good. The next one should be classic.

Volume compilation (Greensleeves): Ward 21's riddim is virtually all stabs, starts, and stops. A dial tone hums in the background, a subtle comment on the recent 30 percent phone-tax increase. It's pure tension, befitting the increasingly ugly mood down yard. If Dave Kelly once turned single-riddim albums into nonstop juggling party platters, this one feels more like a riot. Leading with Beenie Man's latest salvo in his me-against-Capleton's-world campaign, "Moses Cry," and climaxing with Lexxus's "Who The F***," even Red Rat and Mr. Vegas are talking about shottas, thieves, and ghettos. Call it the new slackness: no sex, just violence.

Mr. Dibbs, *Live in Memphis* (Stereo Type): The Midwest's turntable giant has gained considerable rep as a new-millennium bluesman strumming slabs of vinyl. These are indeed the famed live sides that break fanatics have been crowing about for two years. I'll confess feeling a certain kinship to the bastard. He's a lot like Cut Chemist and Shadow in that he favors thickly sauced, well-ribbed breaks. "Entropy," as it is for me, is a signature sonic starting point. Consider this CD the logical companion to *Mind Freeze*, and make sure it's on your shelf. ❖

by jeff chang



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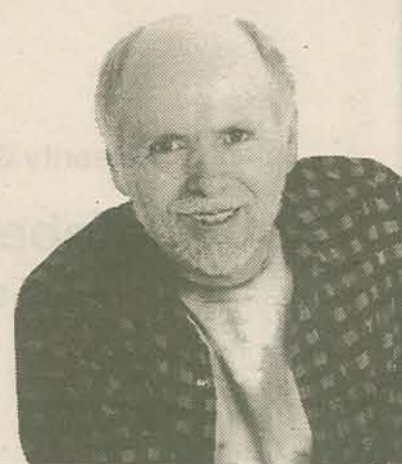
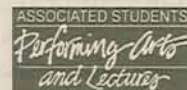
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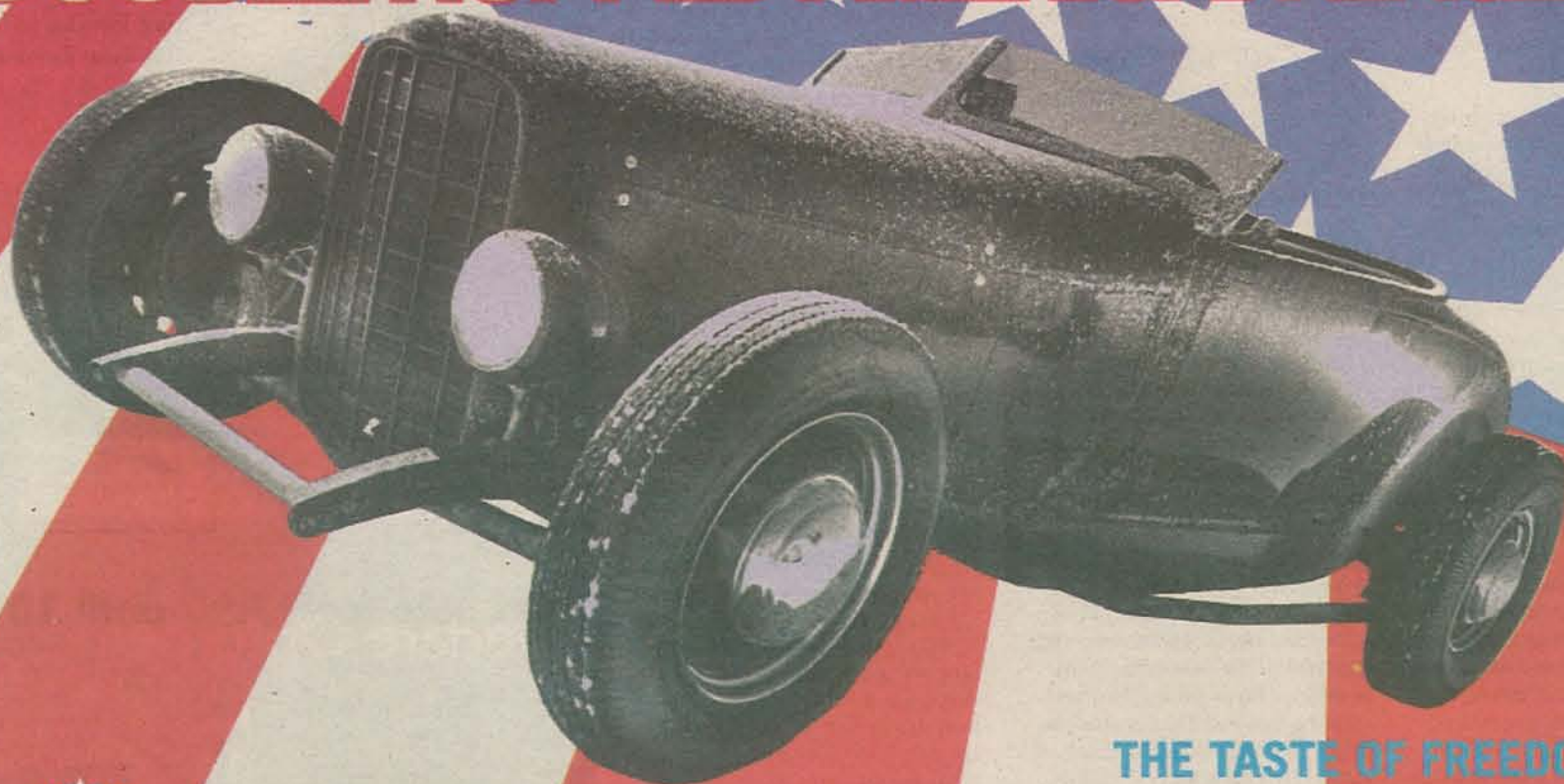
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Dirty Three

Whatever You Love, You Are
(Touch and Go)

Most postmillennial indie rock bands seem to buckle under the weight of personality; absorbing their music is a love/hate proposition, a cautious acceptance of an atonal, plaintive-sounding rock hero. The Dirty Three avoid this conundrum entirely. Their music is as wordless as a silent scream yet manages to ring louder than a bomb.

On *Whatever You Love, You Are*, the Australian trio's songs unfold with soft twists and turns, forgoing harsh verse-chorus-verse juxtapositions. "I Offered It Up to the Stars and the Night Sky" opens with a multitracked wash of arpeggios by violinist Warren Ellis before guitarist Mick Turner and drummer Jim White inaugurate a concerto that laps, like a supple wave kicking at the toes, across the soundscape. Finally, 10 minutes into the song, it begins to thrust and surge ahead like a tidal wave crashing against the shore. Elsewhere, on "Stellar," they play a romantic ode to some unnamed love, a gorgeous, melancholy sonnet blushing with Ellis's thoughtful, passionate lines.

There're just six songs on *Whatever You Love, You Are*, but the album seems to encompass an eternity of

stargazing (echoed in Mike Turner's impressionist cover art). Like any great composition, it's best taken in as a complete work rather than dissected into off-key licks and discordant playing. The ever present overdubbing of instruments ensures a relentless atmosphere, as if the Dirty Three are drawing us into their own singular, rarified world.

Incidentally, the Dirty Three's classical bent is reminiscent of another Touch and Go artist, the Black Heart Procession, as well as Scotland's Mogwai. Neither of them, however, blend post-rock dynamics with orchestral, antiquated textures as easily as the Dirty Three do. Their mournful laments are like tone poems, folk ballads updated with guitars. (Mosi Reeves)

Charles Lloyd

The Water Is Wide (ECM)

One of the best-selling jazz musicians of the late '60s, Charles Lloyd gained a widespread following after his appearances at the Monterey and Newport Jazz Festivals (with a quartet that featured pianist Keith Jarrett) and his crossover into such rock venues as the Fillmore Auditorium. Like John Coltrane, the Memphis-born tenor saxophonist (and occasional flutist) cultivated musical improvisation as a spiritual path, eventually becoming a teacher of transcendental meditation as well. He stayed out of the limelight during most of the '70s and '80s, but in recent years the now-62-year-old Lloyd has returned to recording on a regular basis, and his warm sound and reverential approach to personalized expression have never sounded better.

The Water Is Wide finds Lloyd gently stamping his unique musical voice on pieces by Hoagy Carmichael, Duke Ellington, and Billy Strayhorn, plus five originals

(including a breathtaking elegy to Billie Holiday), the spiritual "There Is a Balm in Gilead," and the folk-classic title tune, which he makes into a timeless jazz ballad. An all-star band — pianist Brad Mehldau, guitarist John Abercrombie, bassist Larry Grenadier, and drummer Billy Higgins — beautifully complements Lloyd's lush but disciplined sound. Mehldau proves an especially sensitive foil for the leader, whether in solemn reflection (as on the tenor-piano duet "Ballade and Allegro" and the introduction to "Heaven") or pushing the harmonies toward abstraction (as on the extended duet "The Monk and the Mermaid"). A few impassioned outbursts fray the edges of the album's predominantly contemplative mood, proving Lloyd hasn't lost his edge. But a hushed "Prayer" closes the album by touching base with the devotional foundation of these stirring performances. *The Charles Lloyd Quartet performs Wed/18-Sun/22, Yoshi's, 510 Embarcadero West, Jack London Square, Oak. Call (510) 238-9200.* (Derk Richardson)

The Go-Betweens

Friends of Rachel Worth (Jetset)

Bored and disappointed by singer-songwriters? Well, Robert Forster and Grant McLennan have reformed the Go-Betweens, giving you two of the world's best singer-songwriters in one band: a band powered, like the Go-Betweens of yore, by female musicians, except this time those musicians include three named Carrie, Corin, and Janet. Released on ex-bassist Robert Vickers's label, Jetset, *Friends of Rachel Worth* has to be my most-anticipated release by a rock band in, well, let's see ... it's been a dozen long years since *16 Lovers Lane*.

Robert's still the plaintive playboy, the campiest straight man. He introduces himself with a masterful come-on ("Spirit"), reveals a bit about his time away ("German Farmhouse"), sends a note or two to his good twin ("He Lives My Life"), then sends up the idea of a "scene" ("Surfing Magazines"), and ends by noting — with more tact and sympathy than I can muster — how far Patti Smith has fallen ("When She Sang about Angels"). Grant is still in love and in trouble, and the symbols and subtexts of his haunted songs hook effortlessly into Robert's to form a 10-song necklace that I'm more than willing to treasure for, oh, a dozen years.

Wisdom doesn't sell units, but the Go-Betweens have it. They also have melodic and philosophical grace. Robert could be Willie Nelson's goofy younger brother; Grant could be the romantic lead in the best film you've never seen; neither of them could or should be confused with indie rock or pop "scenesters." *Rachel Worth* has everything to do with learning from your own story and nothing to do with fashion. It's a great gift. (Johnny Ray Huston)

Los Lobos

Just Another Band from East L.A.
(Hollywood Records)

When Los Lobos del Este de Los Angeles was born in the early '70s, the group was made up of college kids who had just experienced a whirlwind of social unrest, living in the barrios around East L.A. The disproportionate deaths of Mexican American soldiers in Vietnam and the lack of educational and economic opportunities had fueled a generation of artist-activists who drew from the folk traditions of Mexico, spawning El Teatro Campesino, Los Alacranes Mojados, Flor del Pueblo, Los Peludos, and the now-famous Lobos.

Los Lobos' 1977 homespun debut, *Just Another Band from East L.A.*, is influenced by the jarocho and huasteco Gulf Coast traditions from Veracruz, as well as ranchera music. Produced by Luis R. Torres and David Sandoval, the album opens with "El Canelo," a son jarocho that rocks with the fine melodic

riffs of David Hidalgo on the traditional requinto guitar. The clear-voiced Cesar Rosas serves up a heartfelt bicultural interpretation — with doo-wop harmonies and a soulful R&B delivery — of the popular '50s bolero (and quintessential Chicano love song) "Sabor a mi."

This beloved pack of wolves is now far more than just another band from East L.A. The band's members were born with the sounds of Richie Valens's "La Bamba" ringing in their ears, but in a sojourn to find their roots, they dug deeper into Mexican regional music — and their songs and instruments moved beyond 12-bar blues. Los Lobos made its first Bay Area appearance in the early '80s at a Cinco de Mayo celebration at the Greek Theater; as the members approach the 30-year mark together, it's refreshingly nostalgic to hear them singing with youthful vigor on this all-Spanish album. (Chuy Varela)

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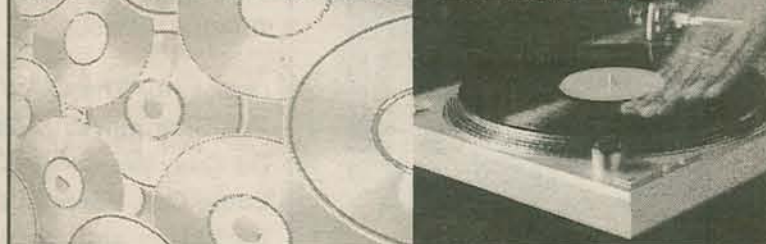
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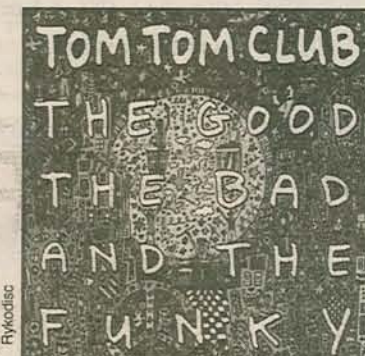
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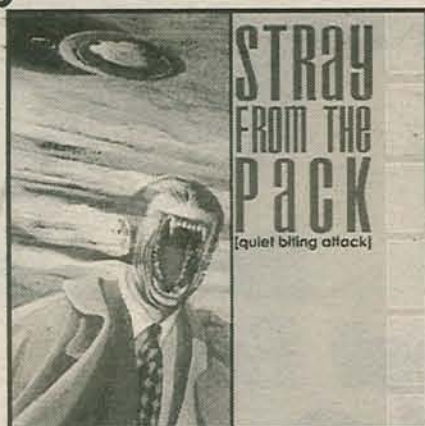
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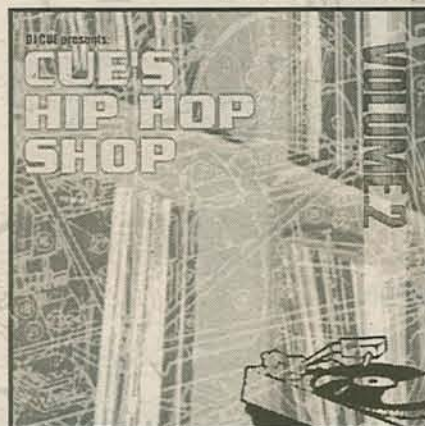


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Dread-ed soul

I'm sick of defending Toshi Kubota. Sick of it because I'm not sure why I do it at all. Sick of it because, really, I shouldn't care less that so many of my colleagues and friends write him off as a novelty act, a dancing bear, Coco Lee with a dick and an accent. And sick of it, mostly, for all the pitying tut-tuts that fly my way when I tell folks that Kubota's most recent album, *Nothing but Your Love*, will most likely wind up on my top-10 list this year.

"Aw, girl," my friend Howard sighed with a tut-steeped groan when I let this info drop. "Them locks? *Whatever.*"

Giving props to a Japanese soul singer with dreadlocks, it seems, makes me a dork. And though I'm familiar with the territory, it nonetheless surprises me that the mere mention of Kubota's name elicits knee-jerk epithets that range from the highbrow (i.e., "cultural appropriator") to the not-so highbrow (i.e., "pimp-ass poser"). Not surprising, however, is the fact that the majority of these excoriating remarks have come from my Asian American peers, who adamantly believe Kubota is attempting some sort of cultural switcheroo and, in the process, disrespecting his own identity, as well as the funk (and thusly, African American) -based genres in which he works. "Who does he think he is?" they ask. "What gives him the right?"

They're the same questions I asked myself when Lee released her altogether unnecessary R&(wanna-)B album, *No Other Way*, earlier this year. But comparisons between Lee and Kubota smack of essentialism of the highest degree, owing to fact that aesthetically and artistically the two are worlds apart. For one, Lee is over. So over, in fact, I'm not talking about her any more.

Instead, let's discuss Kubota. The man is funky. *Nothing but Your Love*, his second English-language release, bristles with solid grooves, a tenacious wit, and an undeniable soulfulness that emerges often through Kubota's sweet Smokey Robinson-style falsetto. Cuts such as the absurdist "Pupu" and the sexy title track spotlight Kubota's sly sense of humor, and lyrics such as "I'm not your chardonnay/I'm not your sushi bar/I'm nothing but your love," on the latter, demonstrate the singer's acute awareness of the cultural straddling in his material. Best of all, like Rahsaan Patterson's *Love in Stereo*, perhaps the best soul album of 1999, *Nothing But* isn't afraid to swell with joy, and its seams practically burst with elation on the hip-hop-tinged "Never Turn Back," despite flavorless rapping from former Fugee Pras, who makes a cameo. Other guests, such as the Roots' rim-shot master Ahmir "Questlove" Thompson, vocalist Angie Stone, and the seemingly omnipresent Raphael Saadiq (whose album is he *not* on?) also put their two cents in the mix and, in a way, lend Kubota some necessary street cred in the United States.

Let's also discuss the fact that in Japan the man is a megastar. All nine of his Japanese-language albums have gone platinum. There are more than 500 fan sites dedicated to him, and he cannot walk through Tokyo without being mobbed. In 1994, however, he relocated to New York, virtually unknown, to get closer contact with the "musical atmosphere [he] craved." Since then he's worked with the likes of George Clinton, Boots Collins, and Maceo Parker, and credited them, and funksters like Sly Stone, Zapp, and Stevie Wonder, as his main influences.

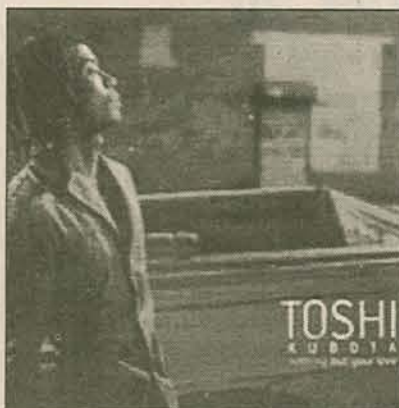
So what's up with all the anti-Toshi antagonism?

Mainly there's the question of access. Does it work to say, as Questlove did in a recent interview when talking about Kubota, that "soul music is universal?" Doesn't that seem too easy? Although it's indisputable, facile even, to mention the fact that funkiness can indeed reside in anyone and everyone, couldn't Kubota be the Japanese Elvis, laying in wait to take credit for all the black-influenced material he's doing and call it his own?

Couldn't he actually be just a novelty act or, worse, just some puppet with questionable hair?

Nah.

Kubota's the real deal, and in the end, soul seeps through the cracks and gets you where it counts. And the naysayers, those who want to talk about who's allowed to sing what and who has a right to do this or that — well, in a sense, they've got the most condescending attitudes of all, trying to guard the parameters of the groove, as if those parameters existed. Just consider Dizzy Gillespie's answer when Mike Wallace asked him if only black people could play jazz: "No, that's not true," Diz replied. "And if you accept that premise, well then what you're saying is that maybe black people can *only* play jazz. And black people, like anyone else, can be anything they want to be." ♦



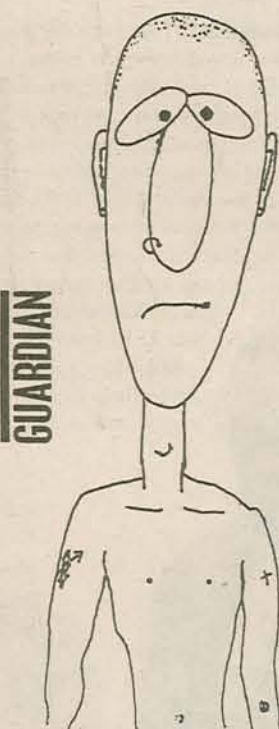
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Film

Oct. 18 Wednesday

Don't drink the water

The quality of Robert Lundahl's *Unconquering the Last Frontier* is proof that this film — seven years in the making — was a labor of love. It recounts the demise of Port Angeles, Wash.'s ecosystem, owing to the ill-conceived Lower Elwha Dam. Native American actor Gary Farmer narrates, and Bay Area composer Tony Saunders provides sultry, melancholy music. Lundahl includes interviews with local Native American tribal leaders, hatchery managers, and other area residents, and makes use of historical photographs and Kodak-moment shots of majestic Washington forests to help tell the story of the Elwha River's rich past and uncertain future. The film also inserts this particular dam into the destructive environmental cycle experienced by several communities in the Pacific Northwest that have become caught in the continuum of dams, paper mills, and clear-cutting, with similar results of dead fish and polluted rivers. *Unconquering the Last Frontier* has its world premiere screening tonight, followed by a discussion on dam removal and river restoration. 7:30 p.m., Fine Arts Cinema, 2451 Shattuck, Berk. \$7. (510) 848-1143. (Anthoni Patel)

Oct. 19 Thursday

Bring on the pile driver

Teen stars are smeared all over movies, TV, and pop music these days, but how many high school kids are making their mark in the world of theater arts? At least one: 17-year-old Brady Gill, a California Shakespeare Festival and American Conservatory Theater vet who's starring in

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Oct. 18-25, 2000

'Impact Briefs 4: Impact Smack-down!' the Berkeley-based Impact Theatre's fourth annual festival of short plays. Gill's graced the Impact stage before, in this spring's *Commedia 2000: Soccer Mom vs. Monster Bud*; here he'll be cutting loose with the Impact crew as it presents six offbeat plays (*Who Hates the Flemish?* and *The Guardian Angel of Death* are two of the more this-is-our-sense-of-humor representative titles) along with music and something called "Clown-Fu" — all wrapped up in a kind of skivvies-meets-WWF theme. Stuffy stage work this ain't, that's for sure. Through Nov. 18. Previews Thurs/19, 8 p.m. Opens Fri/20, 8 p.m. Runs Fri.-Sat., 8 p.m., La Val's Subterranean Theatre, 1834 Euclid, Berk. \$5-\$10. (510) 464-4468. (Cheryl Eddy)

Wasaaabil! Thanks to the state of foreign-film distribution in the United States, many American moviegoers are unaware of the current renaissance in Japanese cinema, a creative outpouring unmatched since the heyday of the 1960s-'70s new wave. Now's the perfect time to get up to speed: the series "neo-eiga: New Japanese Cinema" is running Saturdays in October at the New PFA Theater; what's more, the festival features an informative and intimate

'Contemporary Japanese Cinema Panel Discussion' with directors Akihiko Shiota (*Sasayaki*) and Yoshifumi Hosoya (*Sleepy Heads*), UC Berkeley doctoral candidate Anne McKnight, and, as moderator, Bay Guardian contributor Alvin Lu. Note that the discussion is being held at the Japan Information Center, not the PFA, and that it's free. For further coverage see "Love Barks," page 75. Reception 5:30 p.m., program 6 p.m., Japan Information Center, 50 Fremont, S.F. Free. Advance registration by phone recommended. (415) 986-4383. (Eddy)

Oct. 20 Friday

Wrangling language

Famed Black Mountain Poets co-founder Robert Creeley, who can claim as many admirers and imitators as nearly any poet from his generation, has spent the past 50 years honing his language to a spare, economical, arrow-sharp point. Who would think that such minimalism would result in such a prolific body of work? Creeley has nearly 100 books bearing his name and has taught at universities from North Carolina to Finland. His latest collection, *Life and*

Death, is (as the title suggests) a reflective work that grounds time and place in even more restraint and scrutiny than we're used to hearing from him. Creeley reads as part of the University of San Francisco's "Readings at Lone Mountain" series and is presented by the Poetry Center and American Poetry Archives. 7:30 p.m., Gershwin Theater, 2350 Turk, S.F. Free. (415) 338-2227. (Sean Dillingham)

Let the spirit move you

In the four decades in which he's documented such vernacular music as blues, Cajun, zydeco, and norteño, former schoolteacher Chris Strachwitz has brought amazing grassroots talents to light, including Mance Lipscomb, Clifton Chenier, and Flaco Jiménez. One of his recent and most exciting "discoveries" is the Sacred Steel gospel music of the House of God, Keith Dominion church, where the musicians testify through their electric steel guitars. As part of Arhoolie Records' 40th-anniversary concert and film series at the Freight and Salvage, the **Campbell Brothers** bring their four-piece band, plus thrilling gospel shouter Katie Jackson, to Berkeley's venerable traditional music club, threatening to tear the roof off the sucker with their impassioned, borderline-psychedelic religiosity. 8 p.m., Freight and Salvage, 1111 Addison, Berk. \$14.50-\$15.50. (510) 548-1761. (Derk Richardson)

The beat goes on In a town that boasts such masters as Poncho Sanchez and Francisco Aguabella, **Johnny Blas** represents a new generation of American drummers that is bringing back an aggressive dancehall quality to its salsa and Latin jazz offerings. Originally from New York City, the Puerto Rican boasts a raw urban quality in his playing, using hard-hitting conga slaps and tonal drumhead colors with a keen melodic sensibility. He's also a top-notch



Guitars of steel: The Campbell Brothers and Katie Jackson perform at the Freight and Salvage. See Fri/20.

bandleader, with an ensemble featuring trombone ace Dan Weinstein (who leads a pack of roaring trombones) and pianist Mark Gutierrez. With three albums to date on Cubop Records, Blas is a young talent worth appreciating; he's got a burning fire that never fails to pack a dance floor and chops that will wow you. *Through Sat/21, 9 p.m., Mr. E's Spotlight on the Square, 2203 Mariner Square Loop, Alameda. \$18. (510) 523-8368. (Chuy Varela)*

Back to the source

Consider 'New Orleans 1900: The Birth of Jazz' as a prelude to the onslaught of jazz historical presentations sure to be sparked by Ken Burns's upcoming PBS documentary series, *Jazz*. This two-day historical showcase — laced with musical performances, lectures, and dramatizations — kicks off with a performance-narrative piece about Buddy Bolden, the "Robert Johnson of jazz"; a lecture on Louis

Blaskapelle (Brass band) the Chico Bavarian Band, the similarly tuba-inclusive Internationals, the Ensemble International Dance Group, which performs traditional folk dances in culturally accurate costumes, and the Pacific Singing Society, a German American chorus. Part of the proceeds benefit the M.S. Society of Northern California. *Through Sun/22, Sat., 11 a.m.-11 p.m.; Sun., 11 a.m.-7 p.m., Fort Mason Center, Marina at Laguna, S.F. \$12. (510) 553-9001, www.oktoberfest-sf.com. (Eddy)*

The final frontier Another multimedia installment. Just what the city needs, right? Yes, indeed, if it's the new show by the **Borderbend Collective**, a group that explores how various artistic genres weave together and play against one another. Founded on the Mills College campus, the Oakland-based group brings to experimentation a relevance and pur-



The minimalist approach: Impact Theatre presents "Impact Briefs 4: Impact Smackdown!," a festival of short plays. See Thurs/19.

Armstrong; and "A Tribute to New Orleans Jazz," by baritone William Warfield, piano legend Dick Hyman, and the acclaimed William Carter jazz band. Saturday is a day of *gumbo ya ya* (everybody speaks at once), with a summit of lectures on Jelly Roll Morton, Louisiana folk literature, and the ethnic makeup of the city, with lots of music sprinkled in between the talks. *Through Sat/21, Fri., 8-10:15 p.m.; Sat., 10 a.m.-4 p.m., Herbst Theatre, 401 Van Ness, S.F. \$25-\$55. (415) 392-4400. (Varela)*

Oct. 21 Saturday

O'zapft is! In Munich they've got 167 years of tradition under their lederhosen; here in the Bay Area they're rolling out the barrel with German Day festivities featuring an all-new **Oktoberfest 2000**, an authentic celebration perfect for any wish-I-was-in-Bavaria types who've been jonesin' for sausage, sauerkraut, and schnitzel. And lots of beer. Providing entertainment are traditional

sfbg.com

more

Search our entertainment listings 24 hours a day at sfbg.com/AandE.

Burning rap Because of their status as a funky, multiethnic, gender-diverse Bay Area group, hip-hop sextet **75 Degrees** have begged comparisons to that other NorCal rainbow coalition, Sly and the Family Stone. 75 Degrees (along with other progressive Bay Area crews, such as Oakland's Mission) are indeed noteworthy for who they are, but they deserve equal props for what they play and how they play it. The group's playful tendencies, which match two DJs and live keyboards and bass with the whip-smart wordplay of MCs Big C and Bond (who holds a master's degree in English), make them choice openers when national touring acts like Common and the Roots come to town. Tonight they support headliners Psychokinetics. 9:30 p.m., Blake's, 2367 Telegraph, Berk. \$5. (510) 848-0886. (Dillingham)

Oct. 22 Sunday

Wide world of guitars

In global travels that have taken him to India, Madagascar, Hawaii, and La Reunion Island, Santa Cruz-based slide guitarist **Bob Brozman** makes the better-known Ry Cooder look geographically challenged. Known early in his career as a proponent of prewar Delta blues, the 47-year-old Brozman has spent the past decade holding his own with practitioners of Hindustani slide guitar, Hawaiian slack key, and West African kora. On-stage he is known for building cultural connections through dazzling finger work on such vintage instruments as National steel and Kona Hawaiian guitars, and for teasing out laughs with his wry and hilarious stage patter. His current tour finds him in a unique collaboration with Okinawan sanshin musician Takashi Hirayasu, with whom he collaborated on the brilliant record *Jin Jin*. 8 p.m., Freight and Salvage, 1111 Addison, Berk. \$15.50-\$16.50. (510) 548-1761. (Richardson)

Oct. 23 Monday

Hair apparent So you want to champion a deserving cause, but you can't imagine sitting through a stuffy silent auction? Support the New Conservatory Theatre Center's non-profit program that teaches kids about AIDS, the environment, racial tolerance, saying no to drugs, non-violent conflict resolution, and other issues — and have an unusual night out — at **'Tress Rehearsal: An Evening of Theatrical Hair.'** The usual swanky benefit accoutrements (gourmet food, fine wines) take a backseat to the evening's more eccentric embellishments: a giant scissors-shaped cake, a solo performance by comedian and *Shear Madness* star John McGivern (whose *Madness* castmates will also be in attendance, in costume and in character), and a runway show of outlandish hairdos created especially for this event by local salons. 6 p.m., Elevation Salon and Café, 451 Bush, S.F. \$45-\$55. (415) 908-1661. (Eddy)

Oct. 24 Tuesday

It takes two Tango is to Argentina what ballet was to the court of Louis XIV: integral and indigenous. Buenos Aires-born, ballet-trained Julio Bocca hails from both worlds, and his company, **Ballet Argentino**, marks its Bay Area debut with the performance of Argentinean choreographer Ana Maria Stekelman's *Piazzolla Tango*



Sometimes it takes three: Julio Bocca (right) brings his Ballet Argentino to Zellerbach Hall for the company's Bay Area premiere. See Tues/24.

Vivo. Set to the music of Astor Piazzolla and with live accompaniment by the Fundación Astor Piazzolla Quintet, the piece is an example of tango-inflected contemporary ballet to add to the list already established by Alonzo King and Paul Taylor. Also on the program is Oscar Araiz's *Adagietto*; Italian choreographer Mauro Bigonzetti's *Sinfonia entrelazada*, inspired by *Two Gentlemen of Verona*; Cuban-born Alberto Mendez's *pas de trois Suite Genes*; and the grand pas de deux from *Don Quixote*. *Through Wed/25, 8 p.m. (also Wed., 11 a.m., SchoolTime performance), Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk. \$3-\$42. (510) 642-9988. (Sima Belmar)*

Oct. 25 Wednesday

Shakespeare's sisters Anyone who's trembled

at Lady Macbeth's malice or laughed at Rosalind's ironic wit knows that Shakespeare created all kinds of complicated female characters. Too bad only male actors could play them back when the parts were still new to the stage. However, Elizabethan and contemporary casting rules fly to the wind when you're seeing a show by *Woman's Will*, which has been putting a spin on the Bard with all-female productions for the past two years. Its third season opens with a stark, suspenseful, action-packed production of *Hamlet [the melancholy dame]*. Director Erin Merritt has studied, taught, and performed with numerous local Shakespeare companies; her goal for this *Hamlet* is to direct not only a "goatee-free" adaptation but also one that presents the play's core conflict between action and thought using a fresh, unusually physical approach. *Through Nov. 18. Gala reception Wed/25, 8 p.m. (\$20-\$25). Runs Thurs.-Sat., 8 p.m., Phoenix II Theatre, 653 Geary, S.F. \$10-\$18. (415) 567-1758, www.womenswill.org. (Kim Brooks)*

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to lists@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

For the last time, people: the **Exotic Erotic Ball** is *not* a Halloween event! According to its organizers, scores of would-be-latex-and-leather-clad revelers tried to buy tickets after last year's event had already taken place. It's not a surprising mistake: after all, the ball boasts the "world's largest costume contest" and is billed as an "October masquerade extravaganza." This year's 21st annual installment features live entertainment by Digital Underground and Superbooty, "exotic novelty acts" (use your imagination), and appearances by porn stars Ron Jeremy and Nina Hartley and erstwhile b-ballers Dennis Rodman (who wrote the forward to the new coffee-table tome *The Exotic Erotic Ball: 20 Years of the World's Biggest, Sexiest Party*). New this year is the 15 Seconds of Fame Stage, for folks who aren't satisfied with attracting attention by costume alone. And it's not all feathers and fetishes: proceeds from these decadent shenanigans go to support deserving local charities. *Sat/21, 8 p.m.-2 a.m., Cow Palace, 2600 Geneva, S.F. \$49.50. (415) 567-BALL, www.exoticeroticball.com. (Eddy)*

Hot spot



Bare your wares: The Exotic Erotic Ball offers a night of leather and latex, feathers and fetishes — all for a worthy cause.

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PIER
23

C A F E

Wednesday October 18
SALSA DANCE CLASS W/ RON 8:30
AZABACHE 10p

Thursday October 19
ED KELLY & THE JAZZ KNIGHTS
W/ ROBERT STEWART 10-2

Friday October 20
ANIMAL LIBERATION
ORCHESTRA 10-2

Saturday October 21
NATIVE ELEMENTS REGGAE 10-2

Sunday October 22
JOINT CHIEFS 5-9

Monday October 23
JOHNNY MYERS & THE
MEDICINE BALL BAND 5-7:30
MARTY EGGERS & FRIENDS 5-7:30

Wednesday October 25
SALSA DANCE CLASS W/ RON 8:30
CUBANACAN 10

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Wednesday
October 18
Tinsley Ellis

Thursday October 19
Elen White

Friday October 20
The Love Dogs

Saturday October 21
Joe Houston

Sunday October 22
Kathy Lemons &
Johnny Ace Band

Monday October 23
Kevin Russel

Tuesday October 24
Shana
Morrison

Upcoming:

10/25 Hadden Sayers
10/27 Elvin Bishop & Smokey
Smothers
10/28 Red Archibald & The
Internationals

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10/18
THRU
Sun
10/22
**Charles
Lloyd
Quartet**

Mon
10/23
**BENEFIT FOR ASIAN WOMEN'S SHELTER
WITH JON JANG**

Tue
10/24
**STEVE WILSON QUARTET
WITH INGRID JENSEN**

Wed
10/25
Japanese Inspired Jazz
MURASAKI ENSEMBLE

THU
10/26
THRU
Sun
10/29
IRAKERE
Direct From Cuba!!!

Mon
10/30
Jazz in Flight Presents
JEFF CHAN'S BIG FUN

Tue
10/31
Halloween Salsa Dance Party! Dance Floor Open!
JESUS DIAZ Y SU QBA

Wed
11/1
Bay Area Pianist Celebrates New CD
MARK LEVINE & THE LATIN TINGE

THU
11/2
Middle Eastern Virtuoso
HANI NASER'S TYME

Fri
11/3
THRU
Sun
11/5
Percussionist
with Zap Mama Vocalist
**Trilok
Gurtu**
and the Glimpse

Mon
11/6
Brazilian Pianist
JOVINO SANTOS NETO QUINTETO

Tue
11/7
&
Wed
11/8
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music

Music listings are compiled by Mosi Reeves. As club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 18

Rock/blues/hip-hop

Betty Blowtorch, Motochris Covered Wagon Saloon. 9pm.
Blue Reptiles Blue Lamp. 9:30pm.
Caroline Wonderland Last Day Saloon. 9pm, \$3.
John Davis Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Deep Banana Blackout, Taos Hum Maritime Hall. 8pm, \$13-15.
Tinsley Ellis Biscuits and Blues. 9pm, \$10.
Five Point Plan Boom Boom Room. 9:15pm, \$4.
Al Fowl and the Shakes Elbo Room. 10pm, \$6.
Fucking Champs, Bozart, Mechakucha Bottom of the Hill. 9:30pm, \$7.
David Landon Lou's Pier 47. 4pm.
Curtis Lawson Lou's Pier 47. 9pm.
Jack Lukeman The Cellar at Johnny Foley's, 243 O'Farrell; 522-0333. 8pm, \$12.
Persuasions, Wake the Dead Bimbo's 365 Club. 8pm, \$18-20. See Critic's Choice.
Pure Ecstasy Top of the Mark. 4pm, \$6.
Pride and Joy, Salvation Air Force Paradise Lounge. 8pm, \$8.
Radiators Great American Music Hall. 9pm, \$21. Through Sat/21.
Noe Venable, Hannah Lingrell, Elena Powell Hotel Utah. 8:30pm.

Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm.
Bill Bell Trio Black Cat. 9:30 and 11:30pm, 12:30am, \$3.
Bob Dalpe and the Compass Rose Trio Westin St. Francis Hotel, 335 Powell; 397-7000. 5pm.
Enrico's House Band Enrico's. 7pm. With Bing Nathan, Lee Bloom, and Ned Boynton.
Lorenzo Farrel Ensemble Glas Kat. 6pm.
John Goodman, Frank Jackson, and Mark Stock Cypress Club. 8pm.
Jack Hicks Carta, 1760 Market; 863-3516. 7pm.
Inspectors Cafe du Nord. 10pm, \$5.
Vince Lateano Trio Jazz at Pearl's. 9pm.
Mike Lipskin and D'Lilah Montrose House of Shields. 5:30pm.
Mood Swing Orchestra Cafe Cocomo. 9:30pm.
Open mic Bistro E Europe, 4901 Mission; 469-5637. 7pm.
Al Pacheco Jazz Band Skip's Tavern. 8pm.
Tom Postilio Plush Room. 8pm, \$25. Through Sun/29.
Dave Scott Quartet Bruno's. 10pm.
Charles Unger Experience Les Joulins. 8pm.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm.

rock, jazz, folk/world, dance clubs & classical

music calendar

Bay Area

Charles Lloyd Quartet Yoshi's. 8 and 10pm, \$20. See Grooves, page 91.
Bob Schoen Quartet Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Folk/world/country

Acoustic open mic Lost and Found Saloon. 8:30pm.
Boca do Rio Butterfly, 1710 Mission; 864-5575. 10pm. With DJ Kevin Manning.
Jimbo Trout and the Fishpeople Johnny Foley's. 9pm.

Bay Area

'Ceili' Starry Plough. 8:30pm. With Brian Theriault and friends.
Danilo Mr. E's Spotlight on the Square, 2203 Marina Square Loop, Alameda; (510) 52-EVENT. 8pm, \$12.
Motordude Zydeco Ashkenaz. 9pm, \$8.
Tom Rush Freight and Salvage. 8pm, \$16.50-17.50.

Dance clubs

Audible Colors The Top. 7-10pm. 2-step with Simon DK, Digs and Woosh.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando.
Break An Sabin, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael, the Baroness, and Hank the Guy with Records spinning funky breaks and house.
Bunaka 11:11 Lounge, 1330 Polk; 885-2652. 10pm-2am. Reggae and salsa.
Club Blaze 1028 Geary; (925) 946-6216. 9pm. With DJ Rob Reyes, DJ T-Ski, and DJ Rum.
Club Lovely CoCo Club. 9:30pm, \$4. Indie pop.
Club Three 330 Ritch. 10pm. Tech house, trance, and ambient.
Cream Butter, 354 11th St; 863-5964. 8pm-2am.
Discover Ruby Skye. 9pm-3am, \$10. House music with Ben Doren.
Dish Blind Tiger, 787 Broadway; 820-1621. 9pm. With residents Juss Derek, Luke, and weekly guests.
Elephunk Justice League. 9pm-2am, \$7. Hip-hop music with residents Jahzyer, Coop D'Ville, guest New Native and Radioactive, Exo and Phluid, and Ted Shred.
Expansions Movida Lounge, 200 Fillmore; 934-8637. 9pm. Afro-Latin rare grooves with DJ Vinnie.
Focus Nickie's BBQ. 9pm. DJ Masao and Bump Tribe spin deep house.
FTP Techno Cafe 950 Grant; 982-2255. 9pm, \$5. House and trance with MODA, D, Kid Loose, and Steven Michaels.
Gather Round Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants, and DJ Design.
Groove Jet Holy Cow. 9pm. With local DJs.
House of Stone Endup. 10pm-4am, \$5-7. With resident DJs Blackstone, Sam, and Charlotte the Baroness.
Indulgence Starlight Room. 10pm. Disco, funk, and house.
JazzJungle Tongue and Groove. 9pm, \$4. Drum 'n' bass with Denizen, and Kookan and Hoomen.
Lithium Lounge 26 Mix. 9pm-2am. With Shan

Kenner and guests playing live jazz, drum 'n' bass, and dub.
Movers and Shakers Amnesia. 9pm. With Run-aways UK, Darkhorse, and Tom Thump.
Nessun Dorma HiFi. 10:01pm. With rotating residents Evan Madden, Queen Agnes B, and Anthony, spinning house.
Progress Liquid, 2925 16th St; 289-6833. 9pm, \$3. DJs Icon, Rikki, and Belle spin techno and trance.
Qoöl 111 Minna. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.
Red Wine Social Dalva, 3121 16th St; 332-5800 ext. 211. 10pm-2am. With Toph One.
Séance Backflip. 9pm-2am, \$5. With Didje Kelli, Franky Boissy, Foxsee, and guests spinning house and 2-step.
Sound Invasion Boomerang. 8pm, \$5. Hip-hop, R&B, and reggae with the Almighty DJs.
Therapy Bohemia, 1624 California; 474-6968. 10pm. DJs Reda, Maurice, and Efreem spin deep house.
Wednesday Sessions Rawhide II, 280 Seventh St; 820-1621. 9pm-2am, \$5. House music.

Bay Area

Third World Blake's. 9:30pm, \$5. U.C. Buu, DJ Add, and Jah Bonz spin soca, hip-hop, and reggae.

Classical

Cypress String Quartet Hotel Rex, 562 Sutter; 398-6449. 6:30pm, \$12. The Quartet gives a recital of their works, along with a talk about the dynamics behind their performance.
NEVA Choir St. Patrick's Church, 756 Mission; 777-3211. 12:30pm, \$5. The Russian choir performs a selection of sacred and folk choral works.

Bay Area

Brahms Clarinet Quintet University of California, Berkeley, Hertz Hall, Berk; (510) 642-2678. 12:15pm. The Quintet gives a free concert.

thursday 19

Rock/blues/hip-hop

Blood Drained Cows, Years Down, Barnyard Playboys Covered Wagon Saloon. 9pm.
Brenda Boykin and Home Cookin' Boom Boom Room. 9:15pm, \$4.
Kofy Brown, Kindness, My Familiar Paradise Lounge. 8:30pm, \$7. With Veronica Lustre, and Three Hour Tour in the upstairs lounge.
Dynatones Lou's Pier 47. 9pm.
Funky Soul Records showcase Paradise Lounge. 6pm.
Steve Freund Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Albert 'King' Giles Skip's Tavern. 7pm.
'Hex Appeal' Kimo's. 9:30pm, \$5. With Kid-606, and DJ Thee Sorcerer.
Jenny Kerr Blue Lamp. 9:30pm.
King Crimson Fillmore. 8pm, \$35. See Critic's Choice.
Ledisi with Anibade Cafe du Nord. 10pm, \$5. With DJ JJ.

Continued on page 102

STORYVILLE

WED 10/18
 OPEN FOR COCKTAILS. NO COVER/7PM
SOPHISTIFUNK (WARM SOULFUL FUTURE WORLD - HOUSE MUSIC)
 LIVE: BREAKBEATS - DIS: MAURICIO AYLES, COOL CHRIS (TWICE AS NICE), TRAVIS (SURE SHOT), & REUBEN (BLEND) \$5-7/10PM

THURS 10/19
 OPEN FOR DINNER AND COCKTAILS. NO COVER/7PM
REGGAE LOUNGE
 LIVE: HURRICANE GILBERT FEATURING: DIS: GOLDEN AX & UBOL (REGGAE AND DANCEHALL) \$10/10PM

FRI 10/20
 OPEN FOR DINNER AND COCKTAILS. NO COVER/5PM
HAPPY HOUR W/ ROUX
 DIS: LAZLOW, JAHZYER, CLOCKWORK, IVAN, URSULA, & PAUL NICE 6-9PM
 9PM CLOSED FOR PRIVATE PARTY!!!

SAT 10/21
 OPEN FOR DINNER AND COCKTAILS. NO COVER/7PM
TRANSMISSION (ECCLECTIC FUNK)
 LIVE: MOONSHED (URBAN FOLK ROCK)
 DIS: TO BE ANNOUNCED!! \$8/10PM

SUN 10/22
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MON 10/23
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TUE 10/24
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Black Cat

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THURS 10/19
RADIO ACTION (New York)
 WITH FEATURED GUEST KENNY BROOKS \$5

FRI 10/20
WILL BERNARD QUARTET \$7

SAT 10/21
MICKEY LYNN WITH THE SONNY LEWIS QUARTET \$7

SUN 10/22
THE JONATHAN ROTEM TRIO \$5

MON 10/23
THE MICHAEL BUESSEAN TRIO NO COVER

TUES 10/24
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critic's choice: music



The Persuasions with Wake the Dead

Wed/18, Bimbo's 365 Club

A host of tribute albums have demonstrated that Grateful Dead songs make fine fodder for inspired performances from just about any angle. On *Might as Well: The Persuasions Sing Grateful Dead*, produced by Jerry Lawson and Oakland's David Gans, and *Wake the Dead*, an all-star Celtic tribute produced by the East Bay's Danny Carnahan and Paul Kotapish, the musicians take doo-wop and folk approaches, respectively: "Ripple," "Brokedown Palace," "Sugaree," and other tunes ride to the heavens on classic street-corner harmonies, and "Friend of the Devil," "The Wheel," "Touch of Grey," and more find themselves woven into sparkling Irish reels in a wondrous blend of acoustic instruments and sweet vocals. In a one-time-only event the responsible parties share a stage to celebrate the simultaneous release of their homage CDs. 8 p.m., 1025 Columbus, S.F. \$18-\$20. (415) 474-0365. (Derk Richardson)

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music calendar

club guide venue directory

Amnesia 853 Valencia; (415) 970-8336.
Annie's Cocktail Lounge 15 Boardman Place;
(415) 703-0865.
AsiaSF 201 Ninth St; (415) 255-8889.
Backflip 601 Eddy; (415) 771-FLIP.
Baobab 3388 19th St; (415) 643-3558.
Bauhaus 6139 Geary; (415) 387-1151.
Beach Chalet 1000 Great Highway; (415) 386-
8439.
Big Heart City 836 Mission; (415) 777-0666.

Glas Kat 520 Fourth St; (415) 495-6626.
Great American Music Hall 859 O'Farrell;
(415) 885-0750.
Harry Denton's 161 Steuart; (415) 882-1333.
Hi-Ball Lounge 473 Broadway; (415) 397-
9464.
HiFi 2125 Lombard; (415) 345-TONE.
Hobson's Choice 1601 Haight; (415) 621-
5859.
Holy Cow 1531 Folsom; (415) 621-6087.

Hotel Utah 500 Fourth
St; (415) 546-6300.
House of Shields 39
New Montgomery; (415)
392-7732.
Infusion 555 Second St;
(415) 543-2282.
Ireland's 32 3920
Geary; (415) 386-6173.
Java on Ocean 1700
Ocean; (415) 587-3126.
Jazz at Pearl's 256
Columbus; (415) 291-
8255.
Jelly's 295 China Basin
Way; (415) 495-3099.
Johnny Foley's 243 O'-
Farrell; (415) 954-0777.
Les Joulins 44 Ellis;
(415) 397-5397.
Julie's Supper Club
1123 Folsom; (415)
861-0707.
Justice League 628 Di-
visadero; (415) 289-
2038.
Kate O'Briens 579
Howard; (415) 882-
7240.
Kimo's 1351 Polk; (415)
885-4535.
King Street Garage 174
King; (415) 665-6715.
Last Day Saloon 406
Clement; (415) 387-
6343.
Lost and Found Saloon



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Bimbo's 365 Club 1025 Columbus; (415) 474-
0365.
Biscuits and Blues 401 Mason; (415) 292-
2583.
Black Cat 501 Broadway; (415) 981-2233.
Blackthorn Tavern 834 Irving; (415) 564-
6627.
Blue Lamp 561 Geary; (415) 885-1464.
Boom Boom Room 1601 Fillmore; (415) 673-
8000.
Boomerang 1840 Haight; (415) 387-2996.
Bottom of the Hill 1233 17th St; (415) 621-
4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-
0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-
4204.
The Cafe 2367 Market; (415) 861-3846.
Cafe Bastille 22 Belden; (415) 986-5673.
Cafe Claude 7 Claude; (415) 392-3505.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Cafe International 508 Haight; (415) 552-
7390.
Cafe Niebaum-Coppola 916 Kearny; (415)
291-1700.
Casanova Lounge 527 Valencia; (415) 863-
9328.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Circadia 2727 Mariposa; (415) 552-2649.
City Nights 715 Harrison; (415) 546-7938.
Club Deluxe 1509-11 Haight; (415) 552-6949.
Club Malibu 3369 Mission; (415) 821-7395.
Club Six 60 Sixth St; (415) 863-1221.
Club Townsend 177 Townsend; (415) 974-
1156.
CoCo Club 139 Eighth St; (415) 626-2337.
Cosmos 2730 21st St; (415) 282-9926.
Covered Wagon Saloon 917 Folsom; (415)
974-1585.
Cypress Club 500 Jackson; (415) 296-8555.
Deuces 2319 Taraval; (415) 566-9122.
DNA Lounge 375 11th St; (415) 626-1409.
Dylan's 2301 Folsom; (415) 641-1416.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle 950 Geary; (415) 885-4074.
Elbo Room 647 Valencia; (415) 552-7788.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Expansion Bar 2124 Market; (415) 863-4041.
Fillmore 1805 Geary; (415) 346-6000.
42 Degrees 235 16th St; (415) 777-5559.
Gathering Caffe 1326 Grant; (415) 433-4247.
Gin Joint 312 Harriet; (415) 934-1655.

1353 Grant; (415) 675-5996.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second
fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-
7279.
Make-Out Room 3225 22nd St; (415) 647-
2888.
Mario's Bohemian 2209 Polk; (415) 776-
8226.
Maritime Hall 450 Harrison; (415) 974-0634.
Mexican Bus Bus leaves from Chevy's at
Fourth Street at Howard; (415) 546-3747.
Moose's 1652 Stockton; (415) 989-7800.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-
5238.
Old First Church 1751 Sacramento; (415)
474-1608.
111 Minna St. 111 Minna; (415) 974-1719.
One Market Restaurant 1 Market; (415) 777-
5577.
Paradise Lounge 308 11th St; (415) 861-
6906.
Peña del Sur 2870 22nd St; (415) 550-1101.
Piaf's 1686 Market; (415) 864-3700.
Pier 23 Pier 23; (415) 362-5125.
Plough and Stars 116 Clement; (415) 751-
1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Pow! A Cocktail Lounge 101 Sixth St; (415)
278-0940.
Powerhouse 1347 Folsom; (415) 552-8689.
Purple Onion 140 Columbus; (415) 398-8415.
The Ramp 855 China Basin; (415) 621-2378.
Rasselas 2801 California; (415) 567-5010.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Cliff Hotel, 495 Geary; (415)
775-4700.
Rick's 1940 Taraval; (415) 731-8900.
El Rio 3158 Mission; (415) 282-3325.
Ritz-Carlton 600 Stockton; (415) 296-7465.
Rose Pistola 532 Columbus; (415) 399-0499.
Ruby Skye 420 Mason; (415) 693-0777.
Sacrifice 800 South Van Ness; (415) 641-
0990.
Saloon 1232 Grant; (415) 989-7666.
Seals Cove Pier 33, Embarcadero; (415) 788-
4343.
Shanghai 1930 133 Steuart; (415) 896-5600.
Shannon's 1609 Powell; (415) 982-8898.
Simple Pleasures Cafe 3434 Balboa; (415)
387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Slim's 333 11th St; (415) 522-0333.
Smiley's 41 Wharf Rd, Bolinas; (415) 868-1311.

Someplace Else 1795 Geary; (415) 440-2180.
Sound Factory 525 Harrison; (415) 979-8686.
South Beach Billiards 270 Brannan; (415)
764-0389.
Starlight Room Drake Hotel, 450 Powell; (415)
395-8595.
Stars 555 Golden Gate; (415) 861-7827.
Storyville 1751 Fulton; (415) 441-1751.
The Stud 399 Ninth St; (415) 252-7883.
Studio 435 435 Broadway; (415) 291-0333.
Sweat Shop 1943 Mission; (415) 487-1903.
Tango Tango 1550 California; (415) 775-0442.
Tempest 431 Natoma; (415) 495-1863.
Ten 15 Folsom 1015 Folsom; (415) 431-0700.
330 Ritch 330 Ritch; (415) 541-9574.
Tip Top Inn 3001 Mission; (415) 824-6486.
The Top 424 Haight; (415) 864-7386.
Tongue and Groove 2513 Van Ness; (415)
928-0404.
Top of the Mark Mark Hopkins Intercontinental
Hotel, 1 Nob Hill; (415) 616-6916.
Tornado 547 Haight; (415) 863-2276.
Transmission Theater 314 11th St; (415) 861-
6906.
Trapdoor 3251 Scott; (415) 776-1928.
26 Mix 3024 Mission; (415) 248-1319.
Up & Down Club 1151 Folsom; (415) 626-
2388.
Velvet Lounge 443 Broadway; (415) 788-
0228.
Venue 9 252 Ninth St; (415) 626-2169.
Vivande Ristorante 670 Golden Gate; (415)
673-9245.
Warfield 982 Market; (415) 775-7722.

Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-
5054.
Baltic 135 Park Place, Point Richmond; (510)
235-2532.
Bison Brewing Company 2598 Telegraph,
Berk; (510) 841-7734.
Blake's 2367 Telegraph, Berk; (510) 848-
0886.
Bluesville 131 Broadway, Oakl; (510) 893-
6215.
Caribee Dance Center 1408 Webster, Oakl;
(510) 835-4006.
Cato's Ale House 3891 Piedmont, Oakl; (510)
655-3349.
Club Fusetti 815 West Francisco, San Rafael;
(415) 459-6079.
Eli's Mile High Club 3629 MLK Jr Way, Oakl;
(510) 655-6661.
Fourth Street Tavern 711 Fourth St, San
Rafael; (415) 454-4044.
Freight and Salvage 1111 Addison, Berk;
(510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-
2733.
Island Paradise Club 1436 Webster, Alameda;
(510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510)
524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo,
Oakl; (510) 268-8444.
Jupiter 2181 Shattuck, Berk. (510) THE-
ROCK.
Kimball's East 5800 Shellmound, Emeryville;
(510) 658-2555.
Lindee's Bar and Grill 2765 Clayton, Con-
cord; (925) 676-7272.
New George's 842 Fourth St, San Rafael;
(415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415)
459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-
9926.
Panache 639 E. Blithedale, Mill Valley; (415)
388-3493.
Paramount Theatre 2025 Broadway, Oakl;
(510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510)
549-2559.
La Peña Cultural Center 3105 Shattuck,
Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oakl; (510) 451-0600.
Starry Plough 3101 Shattuck, Berk; (510)
841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-
6174.
Sweetwater 153 Throckmorton, Mill Valley;
(415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame;
(415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel,
Berk; (510) 549-8576.
Veterans Memorial Building 200 Grand,
Oakl; (510) 238-3284.
White Horse 6551 Telegraph, Oakl; (510)
652-3820.
Yoshi's 510 Embarcadero West, Jack London
Square, Oakl; (510) 238-9200. ♦

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Thursday 19

From page 97

Makers, Fireballs of Freedom, Vue Bottom of the Hill. 9:30pm, \$8.
Tainted Love Tongue and Groove. 10pm, \$10.
Robin Trower, Substitutes Slim's. 8pm, \$20-22.
Ellen White Biscuits and Blues. 9pm, \$7.50.
S.E. Willis Lou's Pier 47. 4pm.

Bay Area

Nick Gravenites and band Ashkenaz. 8pm, \$10-20.

Ill-a-dapted, Bored Stiff, Sacred Hoop Blake's. 9:30pm, \$5.

Jazz/new music

Cannonball Butterfly, 1710 Mission; 864-5575. 10pm. With DJ Aspect.
Curtains, Milo Francis and Joette Tizzone Luggage Store Gallery. 8pm, \$6-10.
Larry Douglas Quintet Les Joulins. 8pm.
Dick Fregulia and Vince Gomez Cobalt Tavern. 7pm.

Patrick Greene Trio Eastside West. 8pm.
Gregory James Trio Café Claude. 7pm.
Joy of Jazz San Francisco Brewing Company, 155 Columbus; 434-3344. 8:30pm.
Mike Lipskin and Waldo Carter Moose's. 8pm.
Mitch Marcus Trio Enrico's. 7pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm.
BJ Papa La Gondola, 15 Columbus; 956-5528. 8pm.
Tom Postilio Plush Room. 8pm, \$25. Through Sun/29.

Radio Action Black Cat. 9:30 and 11pm, 12:30pm, \$5. With Kenny Brooks.
Tom Shaw Carta, 1760 Market; 863-3516. 7pm.
Marcus Shelby Orchestra Bruno's. 10pm.
Danny Spencer and friends Jazz at Pearl's. 9pm.
Starlight Orchestra Starlight Room. 8:30pm. With Daline Jones and Ken Strand.
Larry Vuckovich Jazz at 33, Pier 33, Embarcadero; 788-4343. 8pm.
Wally's Swing World Top of the Mark. 8:30pm, \$6.

Bay Area

Beth Custer 'Dona Luz 30 Besos,' Nameless and Faceless Starry Plough. 9:30pm, \$6.
Jazz Singers' Collective Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
Charles Lloyd Quartet Yoshi's. 8 and 10pm, \$20. See Grooves, page 91.
Vocal Sauce Bart Plaza, Shattuck at Center, Berk; (510) 549-2230. Noon, "Fall for the Arts" music series.

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.
'Five A.R.M.S. (American Roots Music Series)' Last Day Saloon. 9pm, \$5. With Tom Armstrong, and the Gible Dribblers.
John Fry Bistro E Europe, 4901 Mission; 469-5637. 7pm.
John Land Simple Pleasures Cafe. 8pm.
Mezcla Elbo Room. 10pm, \$7.
Ponticello Johnny Foley's. 9pm.
Fito Reinoso Orquestra Cafe Cocomo. 9:30pm.
Stringbean Atlas Cafe, 3049 20th St; 648-1047. 8pm.
Tipsy House Plough and Stars. 9:30pm.

Bay Area

Hot Club of Cowtown Freight and Salvage. 8pm, \$15.50-16.50.
Rafael Manriquez Berkeley Public Library, South branch, 1901 Russell, Berk; (510) 644-6860. 7:30pm.

Dance clubs

An Sabin 1176 Sutter; 929-1992. 9:30pm-2am. With Danosan and Huey spinning house.
Arabian Nights El Rio. 9pm. With Amira.
Blend Storyville. 10pm-2am. With Corazon, Papi Chocolate, and Papa Joe.
Body and Soul Backflip. 10pm, \$5. DJs Reda and Ahmir spin deep grooves and house.
Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.
Debauchery CoCo Club. 9pm, \$7-10. Industrial music by Fernando, with performances by the Seven Deadly Sluts.
DiscoKitty Polly Esther's. 9pm. '70s and '80s with DJ Chill.
Double Clutch Sacrifice. 10pm-2am. JB spins old-school breaks.
Elementary Movida Lounge, 200 Fillmore; 934-8637. 9pm. With DJ Sloppy I spinning jazz, funk, and Latin.
Electrofreq 354 11th St; 863-5964. 7pm.
Equality 2246 Jerold; 430-2169 ext 8870. 10pm-2am. Hip-hop, reggae, funk, soul, old school, jazz and spoken word with rotating residents.
Faith City Nights. 9:30pm-3am, \$10. Hip-hop, R&B and house with Blackstone, Ruben Mancias, and Jay-R.
Four Horsemen 26 Mix. 9pm-2am. With Toph One, and guests.
Free Liquid, 2925 16th St; 790-6594. 10pm-2am. With DJ Dimitri and guests.
Flavasauce Manhattan Lounge, 699 Market; 543-0191. 6-10:30pm, \$4. House music with guests Jeno, and Dano.
Get Out of Jail Free Bohemia, 1624 California; 474-6968. 10:30pm-2am. With Michael Anthony, Fabulizz, and Ben Davis.
Groove Manhattan Lounge, 699 Market; 399-8305. 10:30pm-2am. House music with resident Gourachandra, and guests.
Jalapeno Room 2565 Mission; 285-6969. 10:30pm. With DJs Rene, Saul, and Lester spinning hip-hop, R&B, reggae, house, and Latin.
Kit Kat Endup. 10pm-4am, \$10.
Meow Glas Kat. 9pm-2am, \$10. With DJ Switch, Kevin Armstrong, and R. Tigger spinning soul, R&B, and house.
1984 Cat Club. 9pm. 80s music.
Noor: The Light Sno-Drift, 1830 Third St; 431-4766. 10pm-3am, \$10. International music with Cheb I Sabbah, and Sep.
Popscene 330 Rich. 10pm-3am, \$5. Britpop, indie, mod, new wave, electronic, and '60s soul with Aaron, and Jeremy.
Pssst 11:11 Lounge, 1330 Polk; 885-2652. 10pm. Hip-hop and open mic with Element.
Reform Skool The Stud. 10pm, \$5. Go-go boys, house, and urban beats with DJ Jeff Chandler and guests.
Rush Bas, 383 Bay; 441-3885. 9pm. Jungle music.
Shift Millennium, 1031 Kearney; 434-1308. 9pm-6am.
Soulness Hush Hush Lounge, 496 14th St;

Continued on page 107



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Brian Kenney Fresno

Solo chaos

A couple months ago at the small downtown performance space known as the Luggage Gallery, I experienced Brian Kenney Fresno's bizarre one-man jamboree for the first time. Armed with a unique 12-string instrument (the Warr guitar, a relative of the Chapman Stick), an irreverent attitude, and a gaggle of gadgets and effects, Fresno embarked on a set of his self-described "modern folktales, urban legends, and epics of the absurd."

Decked out in cutoffs, a flannel shirt, a backwards baseball cap, and a wreath of plastic pot leaves, the enthusiastic singer came across like a supersize, hyperactive seventh-grade stoner. After passing around a bowl of "ceremonial raisins" (the city of Fresno's biggest economic staple aside from crystal meth, we were told), the troubadour launched into an anthem celebrating the trials of a Fresno taqueria owner caught up in a car-theft insurance scam.

Simultaneously tapping out both bass and lead guitar parts

on the wide fret board of his Warr guitar, Fresno rocked out like a mutant version of two-handed, hammer-on-happy jazz guitarist Stanley Jordan. He gamely tried to get the crowd to sing along at the song's bridge, using an overhead projector to cast a transparency image of his lyrics (taken verbatim from Salazar's Mexican restaurant menu) on a nearby wall.

Fresno set up an ominous bass loop on "Tujunga," a chanted ode to an abandoned dog that he found in the desert outside L.A.

The singer really hit his stride with his more humorous material: "Dog Food" was a hilarious plea for someone in the audience to put him up for the evening and save the road-weary musician from another night sleeping in the cab of his truck. Fresno even managed a sweet melodic hook in the gut-busting chorus: "I got no place to heat up my dog food/No place to fill up my bong."

"Goatsucker" incorporated an echo-laden rendition of the *X-Files* theme while clearing up some misconceptions about the Chupacabra. The singer brought the house down with "That's Who!," an inspired tribute to world-class wanker Yngwie "Fucking" Malmsteen. The ingenious sampling of metal licks from a Microjammer toy guitar ended Fresno's set with a ridiculous rock frenzy that would have done L.A.'s epic comedy rock duo Tenacious D proud. *Brian Kenney Fresno plays Wed/18, 9:30 p.m., Kimo's, 1351 Polk, S.F. \$5. (415) 885-4535. Also Fri/20 at the King Crimson show, 8 p.m., Fillmore (upstairs lounge), 1805 Geary, S.F. \$35. (415) 346-6000. (Dave Pehling)*

Totimoshi

Evil groove

While setting up on a recent Saturday night at the CW Saloon, Tony Aguilar, singer-guitarist for the Oakland trio Totimoshi, made me queasy when I overheard him ruminating to a fan about the variety of nasty odors, including ketchup, found emanating from club microphones. My stomach was just beginning to settle as they launched into their set, and after a song or two I completely forgot to puke and felt an overwhelming urge to headbang to their crunching, tight sound that mixed rock, punk, and metal influences to create something intense as well as grooving. (Think Sabbath mixed with latter-day Black Flag and early Nirvana.)

Aguilar and band added some originality to this now-classic sound by throwing in off-time, staccato chunky guitar parts splattered with feedback. Bassist Meg Castellanos, looking like a punk-metal version of Janeane Garofalo, kept the

rhythm section growling and propulsive. On "Boar," the evil Sabbath-style riffage was at the forefront. During "Early Riser," Johann Zamora had a chance to go bombastic on the drums, looking wicked with his white-streaked, dark, wild hair, while Aguilar busted out some heavy, smashing riffs and circular, *Bleach*-y leads.

Aguilar's killer Mesa Boogie rig let him churn out nice batches of controlled chaos. At one

point in the middle of the set his top cabinet vibrated loose and fell off onto the floor, and Totimoshi didn't stop the song to right it — Aguilar just let his guitar dangle at his side, and it wailed with a bizarre feedback as he jostled the cabinet back into place. The accidental noise session ended up sounding surprisingly at home within the structure of the song.

Aguilar's lead vocals came off secondary to the instrumental emphasis of the music. Totimoshi didn't go for typical pop-rock song structure — they have more of an AOR feel — but the addition of backups and more attention to vocal melodies could strengthen their sound. Totimoshi's last three songs — "Float," "Early Riser," and "Whole" — were especially solid and awesome. If you've had too much showbiz in your metal lately, Totimoshi might be just what you need to put the edge back on. *Totimoshi plays with blackQueen Fri/20, 6 p.m., Covered Wagon Saloon, 917 Folsom, S.F. \$3. (415) 974-1585. (Mike Pearson)*



Welcome to Fresno: Brian Kenney Fresno's one-man jamboree brings to mind a very entertaining supersize seventh-grade stoner.

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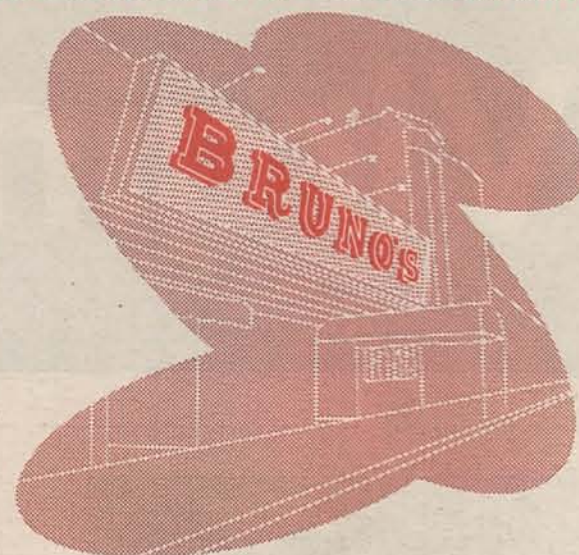
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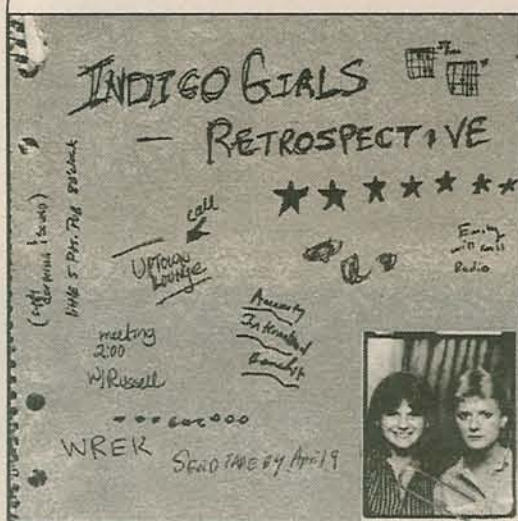
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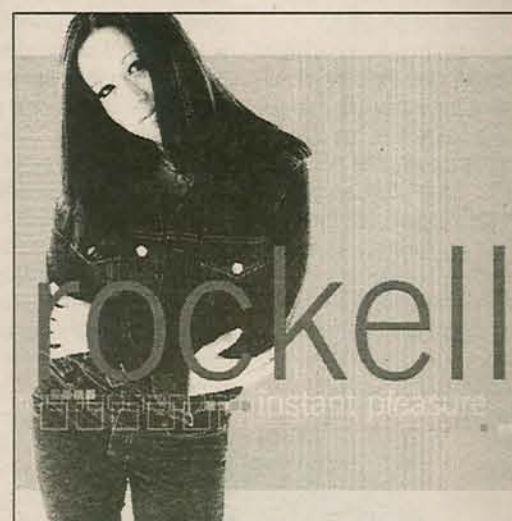
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Thursday 19

From page 102

241-9944. 9:30pm-2am. DJ Goldmyne and English Steve spin vintage soul and R&B.
Str8 Up and Down Club. 10pm-2am, \$10. With Ben Doren and Julius Melendez.
Sure Shot The Top. 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, Chris Orr, and guest Pal Joey.
Technology FTP Techno Cafe. 950 Grant; 982-2255. 9pm, \$7.
Transit 111 Mimma. 9pm. Dancehall with Lucky Kat and His Outlaw Bandoleros, Charlie Bucket, Smoove Moves, Seth Spins, and Grasshopper.
What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potions spins old-school funk and rare grooves.

Bay Area

Beatdown Jupiter. 8pm. With Delon, Add 1, Yamu, and guest Phil Sherburne.
Dead DJ Nite Ashkenaz. 10pm, \$5. Grateful Dead tunes with Digital Dave.
Time Machine Mr. E's Spotlight on the Square. 2203 Marina Square Loop, Alameda; (510) 52-EVENT. 8pm, \$10. R&B and Top 40.

Classical

Robin Sharp University of California, San Francisco, 513 Parnassus; 476-2675. Noon. The violinist performs Bach's Partita for solo violin.
San Francisco Conservatory of Music students San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 8pm. The college's students perform chamber music for strings and piano.
San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330. 7:30pm, \$23-165. The Opera presents a world premiere of Jake Heggie and Terrence McNally's *Dead Man Walking*, with mezzo-soprano Susan Graham in the primary role. Through Sat/28.

Friday 20

Rock/blues/hip-hop

Blood Drained Cows, Flakes, Goods Tempest. 9pm.
Billy Blues and the Goat Hill Gun Slingers Skip's Tavern. 9:30pm. Through Sat/21.
Brenda Boykin's house party Bruno's. 11pm.
Cheeseballs, Zsa Zsas Bimbo's 365 Club. 9pm, \$16-18.
Brian Cline Band Brainwash. 8pm.
Drizzoletto, Hall Flowers, Sonny Smith Hotel Utah. 9pm.
Steve Gannon Band Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Jackpot, Etienne de Rocher Cafe du Nord. 10pm, \$7. With DJ Bruce Force.
Johnny Ace Lou's Pier 47. 4pm.
J.S. Paradise Lounge. 6pm.
KGB Last Day Saloon. 9pm, \$5.
King Crimson Fillmore. 9pm, \$35. See Critic's Choice.
Love Dogs Biscuits and Blues. 9pm, \$12.50.
Edna Love and the Lovetots Blue Lamp. 9:30pm.
Pinback, Rubymar, Fort Erie Bottom of the Hill. 10pm, \$7.
Radiators Great American Music Hall. 9pm, \$21. Through Sat/21.
Kevin Russell Lou's Pier 47. 9pm.
Shmoogie Seventh Note Cafe, 915 Columbus; 752-8733. 9:30pm, \$7.
Slash's Snakepit, Swarm, Estradasphere Maritime Hall. 8pm, \$20.
Ticket to Ride Ireland's 32. 9pm.
Totimoshi, Black Queen Covered Wagon Saloon. 6pm, \$3. See Two Live.
Undercover S.K.A., Jimmyjack Tongue and Groove. 9pm, \$6.
Zydeco Flames Boom Boom Room. 9:15pm, \$7.

Bay Area

Campbell Brothers and Katie Jackson Freight and Salvage. 8pm, \$14.50-\$15.50. See 8 Days a Week, page 94.
Chazz Cats, Trailer Park Rangers Starry Plough. 9:45pm, \$5.
Human Beans, Jocks, Radio Active Kids, Unit Breed, Quest for Quintana Roo 924 Gilman. 8pm, \$3.
New Monsoon Jupiter. 8pm.
Slaughtones, Blue Marmalade Blake's. 9:30pm, \$5.

Jazz/new music

Alphabet Soup, Jungle Biscuit Justice League. 9pm, \$10.

Will Bernard 4tet Black Cat. 9:30 and 11pm, 12:30am, \$7.
Black Market Jazz Orchestra Top of the Mark. 8pm, \$10.
Vicki Burns Cafe Prague, 584 Pacific; 443-3811. 9:30pm.
Dick Conte Duo Cobalt Tavern. 7pm.
Phillip Crawford and Steve Fowler Carta, 1760 Market; 863-3516. 9pm.
Stephen Emerson Circadia. 9pm, \$3.
Patrick Greene Quartet Butterfly, 1710 Mission; 864-5575. 10:30pm. With DJ Andre.

Mark Growden's Electric Pinata, Myles Boisen, Faun Fables, Moe!Staino, Lemonlights, Hoarhound, Matthew Embry Paradise Lounge. 8:30pm, \$9.
With Blues Casters in the upstairs lounge.
Chris Huson Moose's. 8pm.
Tom Postilio Plush Room. 8pm, \$25. Through Sun/29.
Radio Action Jazz at Pearl's. 9:30pm. Through Sat/21.
David Robbins Trio Cafe Claude. 7pm.
Mal Sharpe and Big Money in Jazz Enrico's. 8:30pm.

Bay Area

Charles Lloyd Quartet Yoshi's. 8 and 10pm, \$24. See Grooves, page 91.
Chris Shot Duo Jupiter. 5pm.

Folk/world/country

Candy from Stranger Bistro E Europe, 4901 Mission; 469-5637. 7pm.
Crónán Plough and Stars. 9:30pm.
Los Cruzin' Cyotes The Ramp. 5:30pm.
Hideo Date, Anna and Federico Cervantes Anna's,

1801 University, Berk; (510) 849-2662. 8pm.
Ben Krames Quartet Eastside West. 8pm.
Claudio Marcantonio's 'Brazilian Bossa' Mission Cultural Center for Latino Arts, 2868 Mission; 821-1155. 8pm, \$10.
Tony Perez Band Johnny Foley's. 9pm.
Sonando 850 Cigar Bar, 850 Montgomery; 291-0850. 10pm.
Muhammad Saed Nejad Salahaddin Takesh Clarion Music Center, 816 Sacramento; 391-1317. 8pm, \$11.

Continued on page 111

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SAT OCT 28, 8:30PM BILL GRAHAM CIVIC AUDITORIUM
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THU OCT 26, 8PM BIMBO'S 365 CLUB
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SAT OCT 28, 2PM
Art of Song: Paula West
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Queens of the B-3: Barbara Dennerlein • Rhoda Scott • Trudy Pitts
Bimbo's 365 Club
SUN NOV 5, 11AM
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Drunk bitch

Part one: Crackhead ingenue

After a month of intensive hibernation it was with blood on my hands that I re-emerged into clubland last Friday night. And it probably wasn't such a good idea — after all, murder has a funny way of messing with your head. Earlier that day I had discovered that the stench emanating from my fridge was not last week's lost Indian take-out; rather, it was last week's rat: a large, muscular, sneering specimen I apparently butchered during a violent shaking of the fridge. "C'mon, you stupid fucker, get the fuck out, now!" I screamed. But alas, the beast did not emerge, as I had already sent him to kingdom come.

Aside from disco prison faves like Michael Alig, a homicidal maniac has no place on the dance floor. Accordingly, when a friend came to pick me up for a pre-dance dinner at Timo's, I was still reeling from the guilt of having slayed one of god's finest. To make the death theme worse, as soon as I stepped into the restaurant, a pack of old, crazy, spun-out clubber ghosts from Zanzibar (Timo's long-gone previous identity) descended in full force. As they slunk and danced around, Timo's unaware customers imbibed and dined in crisp, clean attire, laughing robustly with their cell phones safe on their tables. It struck me as nicely ironic that it was in this now classy joint nine years ago at 10 a.m. that I — flying on two hits of E and a half tab of acid while wearing a semi-furry purple bra and big pants — first defiled my nose.

I remember the bathroom-stall rite of passage clearly. My skin was cold, and my clothes were damp from having been one with house music for 10 hours straight at a Hunters Point warehouse party. The last record, Frankie Knuckles' "Whistle Song," arrived at 9 a.m., just as the garage door magically opened on a winter morning sky. Cool raindrops fizzled outside while the elastic bodies inside moved in trance sync. After an hour of 10 million raver hugs, we piled in cars and headed to Zanzibar for the after party, where I wandered into the bathroom with a more sophisticated friend:

Me: What's that?

Friend: It helps you stay awake.

Me: How do you do it?

Friend: You snort it.

Me: How do you snort it?

Ah, the innocence; how it warms the cockles of my heart! I immediately checked Timo's bathroom to see how things had changed and discovered that the stall was no longer covered in tags — instead, it was decorated with two large posters advertising Hallmark greeting cards. I could feel the freaks of yesteryear flare their angry nostrils — and it set me the fuck off for the rest of the night.

Part two: Dangerous friends

First off, I accept all blame: I am my own worst nightmare. But everyone has a friend, and I shall refer to mine as X, who provokes your basest qualities: drinking shitloads, harassing strangers, pinching people's asses, telling navy boys in town for Fleet Week to fuck off, and doing the booty-to-the-ground freak on the dance floor. X and I dragged each other into a dirty marathon, the sort of night one bemoans the next day but winds up bragging about a few months down the road.

X and I met up at bas, a new superclub-type spot right across the street from Northpoint, to catch German Latin house expert Rainer Truby at Said and Paul Craven's new monthly, *Here and Now*. "Oh, please," X greeted. Within 10 minutes we were on some other trip — I won't bore you with the details, because like the novella-size rave flyers say, "It's all about the music." The disco fantasy persisted all the way to the end, but the real trouble started at 3 a.m. at the *Beta Lounge* studios, where a glorious array of hard liquor was supplied. Truby kept it up, joined by J-Boogie until 5 a.m., when the garage door opened, exposing a cool blue sky tinged with bright morning orange. X, who had passed out in her car, perked up for a moment to command me to leave. She was alone, and I had visions of her being slaughtered like the rat — but there was no moving her. "Go home, now. No one would dare kill me," she ordered. And she was apparently right — thank god for drunk bitches with more attitude than mace.

Koch sucker

The following is an e-mail from musician Lisa Grey, who had a peculiar encounter with Downtown Rehearsal evictor Greg Koch:

"Friday night Amy and I went to our little watering hole, the Attic, and there at the bar, in black turtleneck, tweed blazer, and faded jeans was good ol' Greg Koch with his trophy L.A. blond girl by his side, drinking martinis. Well! Little did he know that about 15 of the regulars there were part of Downtown! Word traveled very fast, and everyone knew he was there and was quite upset. One friend of ours, not a musician, was so riled up and went over to him to discuss matters and issues regarding the crushed creative community of San Francisco. He let him have it for about 20 minutes, and then the bartender, Annie, went over to Greg and said, 'I'm getting a lot of pressure from the regulars here at the bar — they said if you don't leave, they will — I'm going to have to ask you to leave after this drink. You're evicted from the Attic.' Ta dah! It was beautiful!"

Here and Now. Nov. 3 features Said, Paul Craven with special guest Jaymz Nylon (King Street, Eighthball), bas, 383 Bay, S.F. (415) 441-3885. www.fatsouls.com.

Beta Lounge. Live recorded DJ sets on the coolest dot-com without khakis, www.betalounge.com.

Send comments or tips to ladyarmalade@sfbg.com.



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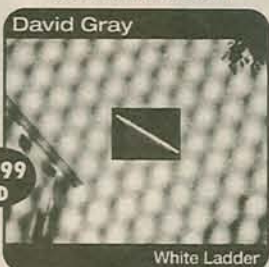
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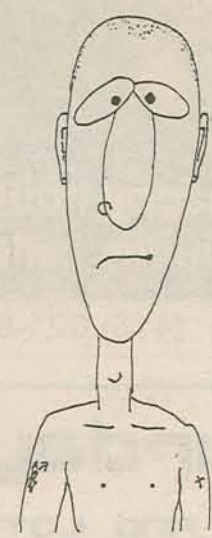
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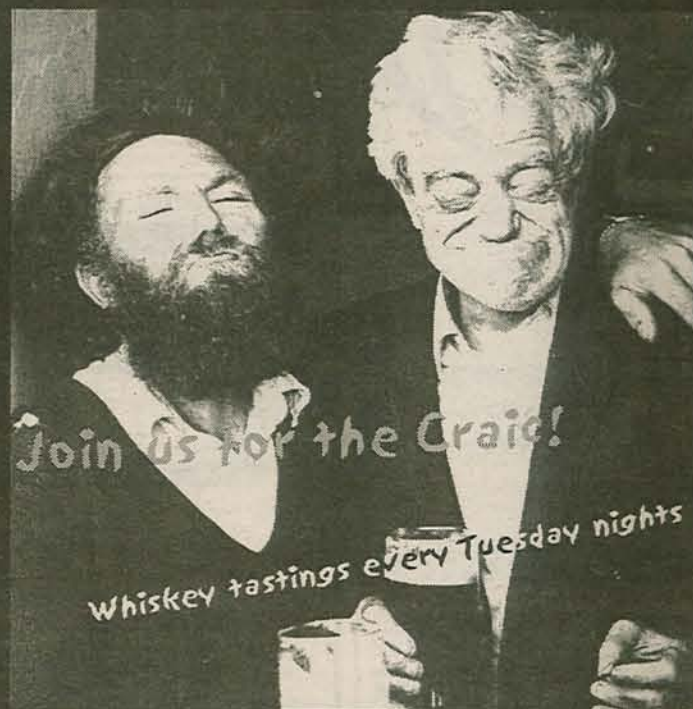
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Friday 20

From page 107

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Vivendo de Pao Elbo Room. 10pm, \$7.

Bay Area

Johnny Blas Mr. E's Spotlight on the Square. 2203 Marina Square Loop, Alameda; (510) 523-8368. 9pm, \$15. See 8 Days a Week, page 94.
Sonic Tonic, Omayá, Nameless and Faceless Ashkenaz. 9:30pm, \$9.

Dance clubs

Activate Manhattan Lounge, 699 Market; 552-1346. 5-10pm. Kylan, Brian Cox and Chameleon spin techno.
Step An Sibin, 1176 Sutter; 929-1992. 9:30pm-2am. With rotating residents Foxsee, Noel, John Paul, Dom Some, and Enzyme.
Assimilate 2000 Cat Club. 9:30pm.
Backflip 10pm-2am, \$5. House music with Nicolas Flobert, and Tom Thump.
Bassment 1015 Folsom. 11pm-3am.
Club Nzinga El Rio. 9pm, \$7. World beat with DJ Ruiz.
Cymbiosis Movida Lounge, 200 Fillmore; 934-8637. 7pm. Jazz, salsa, and funk.
Dig Liquid, 2925 16th St; 289-6833. 10pm-2am, \$3. Drum 'n' bass with Chad Mitchell, JP Soul, and Dansmith.
Fag Fridays Endup. 10pm-5:30am, \$8. With Rolo, Ruben Mancias, and Blackstone.
Far East Blind Tiger, 787 Broadway; 788-4020. 10pm-2am, \$5. House and 2-step with Paul Craven, and guests.
Fogfest Liquid, 2925 16th St; 289-6833. 6-10pm, \$3.
Garage 1028 Geary; 430-2169 ext. 9183. 10pm. House music with residents James Reed, and Mone.
Girls Club The Stud. 10pm, \$6. Hip-hop, R&B, and reggae.
Greenhouse 133 Beale; 543-1961. 10pm-2am, \$5. House music with Drew, and Buck.
House Beautiful Sno-Drift, 1830 Third St; 431-4766. 10pm-4am. With Jenó, J.Z., and Fredness.
House of Voodoo Big Heart City. 9pm, \$5. With Voodoo, Jezebel, and Perki.
Ibiza Club NV, 525 Howard; 339-8686. 9:30pm. R&B, Top 40, and salsa.
Ignition Sacrifice. 10pm-2am, \$5.
Into the Sound Rawhide II, 280 Seventh St; 820-1555. 621-1197. With Simon, and Matthew.
Lava Lounge 330 Ritch. 10pm, \$5. R&B, reggae and worldbeat with Billy Vidal and guests.
Lava Lounge Iron Horse, 19 Maiden Lane; 789-7899. 10:30pm. Brazilian, reggae, house, and R&B.
Life VSF, 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics and grooves.
Little House in the City Club Townsend. 10pm-6am. House music with the 6400 Crew, Onionz, and others.
Love's Revenge 1326 Polk; 346-6478. 10pm, \$7. Underground dance music with rotating residents. Proceeds benefit drug rehab and homeless programs.
Mandala Amoeba Music, 1855 Haight; 831-1200. 7:30-10pm. With Vinnie Esparza.
Maze Club Six. 9:30pm. Techno with Kit Clayton, and Justi.
Metronome Ballroom 1830 17th St; 252-9000. 9pm, \$8. Ballroom dance party.
Mission Dance Authority 26 Mix. 10pm-2am, \$5. With Grey-V, and M3.
Move to the Groove Cafe Cocomo. 9pm-2am, \$10. Swing, salsa, funk, and disco with Maestro.
Nikita 1015 Folsom. 10pm, \$15. With rotating DJs and guests Parks and Wilson.
Planet Rock Space 550, 550 Barneveld; 550-6886. 10pm-4am, \$10. 80s music with Dangerous Dan, Melting Girl, Punk-Ass Paul, Jim Hopkins, Wesley, Sugar Fixx.
Sequence Glas Kat. 10pm-2am. With RTigger, Bruce, Switch, and rotating residents.
Soul Deluxe Coco Club. 9pm, \$5.
Square Ruby Skye. 9pm-3am. With resident Jerry Ross.
Stay High Fridays Up and Down Club. 10pm, \$5. Hip-hop and electronic music with Delon, Brandin, Meliss, Big Will, and others.
Trance Nation FTP Techno Cafe, 950 Grant; 982-2255. 9pm, \$10.
Wisdom Nickie's BBQ. 9pm-2am. Wisdom spins funk and soul classics.
XL Manhattan Lounge, 699 Market; 764-6922. 9pm-2am. With resident Repete.
X-rays Cosmic Lounge 11:11 Lounge, 1330 Polk; 885-2652. 10pm-2am, \$5. House, techno, and trance.

Continued on page 112

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8:30PM
Noe Venable
And The Ruiners
Hannah Lingrell
Elena Powell

Thur 10/19
9PM
Special Guest DJs

Fri 10/20
9PM
Drizzoletto
The Hall Flowers
Sonny Smith

Sat 10/21
9PM
Dora Flood
Grasshopper

Sun 10/22
8:30PM
Urban Warrior
Zonk
Wash

Mon 10/23
Open Mic W/ Dayla Soul
7:30 Sign Ups FREE

Tues 10/24
Special Guest DJs

UPCOMING:

10/27 **Solana Records**
CD Release Party W/
The Detonators,
Stellavision, Cecily,
Ted Savaris

10/28 **Jeff Krebs Band**
CD Release Party,
Darling Clementines,
All Wrecked Up

10/29 **Jen Triano, Amy Meyers,**
Stickfigure W/
Jack McDowell

10/30 **Open Mic W/**
Dayla Soul

BACKFLIP

WEDNESDAY
SEANCE
Dennise - Martel - Nabeil
DJs Foxsee, Franky Boissy and Didje Kelli spin
Internationally flavored beats 2-step & house —
It's a spiritual thing 9:30pm - 2am \$5

THURSDAY
BODY & SOUL
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Be prepared to move. 10pm - 2am \$5

FRIDAY
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all styles and smiles
27th Pete Stull
soulful house
all nights 10pm - 2am \$5
Poolside Happy Hour—Every Friday 5-8

SATURDAY
Mauricio & DJ MFR 21st
soulful, vocal house
Ben & Travis 28th
deep house
all nights 10pm - 2am \$5

TUESDAY
ELEMENT
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A two stepping side step from the rest. 10pm - 2am \$2

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music
calendar

Friday 20
From page 111
Zami King Street Garage. 10pm-3am, \$10.
Women's party with La Coqui, Anita Lofton,
and Olga T.
Bay Area
Baja Fridays Club Luce, 2439 Durant, Berk;
(510) 594-4083. 10pm, \$5. With Caesar Garcia,
and Paolo Vincenti.

Classical
Robert Schwartz Old First Church. 8pm, \$7-9.
The pianist gives a recital of Felix
Mendelssohn's *Variations Sérieuses*, op. 54,
among other works.
San Francisco Symphony Davies Symphony
Hall, 201 Van Ness; 864-6000. The Symphony,
under the aegis of conductor Mark Wig-
glesworth, performs works by Haydn, Britten,
and Shostakovich. Through Sat/21.

Bay Area
California Bach Society St. Mark's Episcopal
Church, 2300 Bancroft, Berk; (650) 299-8616.
8pm, \$12-25. The Society performs William
Byrd's *Mass for Four Voices*, with polyphonic
propers for the Feast of All Saints. Warren
Stewart directs.

saturday 21
Rock/blues/hip-hop
Bachelors Lou's Pier 47. 4pm.
Big Wu Last Day Saloon. 9pm, \$10.
Billy Blues and the Goat Hill Gun Slingers Skip's
Tavern. 9:30pm.
Blues Fuse Atlas Cafe, 3049 20th St; 648-1047.
4pm.
Bobbito, Runaways UK Justice League. 9pm, \$10.
With Toph One, and Wisdom.
Adam Broadsky Brainwash. 8pm.
Campbell Brothers Amoeba Music, 1855 Haight;
831-1200. 2pm.
Chrome Molly, Westwind, Canyon Creep Bottom
of the Hill. 10pm, \$7.
Richard Hal Dobson Borders Books, 400 Post;
399-0522. 6:30pm.
Dora Flood, Grasshopper Hotel Utah. 9:30pm.
Johnny Fabulous Cosmopolitan Cafe, 121 Spear;
543-4001. 8pm.
Roy Gaines Band Boom Boom Room. 9:15pm,
\$10.
Go Kart Go, Dealership, Blue Sky Roadster Par-
adise Lounge. 8:30pm, \$9. With Captain Tonic
in the upstairs lounge.
Joe Houston Biscuits and Blues. 9pm, \$12.50.
Jethro Jeremiah Band Tongue and Groove. 9pm.
King Crimson Fillmore. 9pm, \$35. See Critic's
Choice.
Kuntry K's, I Love Ethyl, Carbondates, Blood
Stained Cows Tempest. 9pm.
Curtis Lawson Lou's Pier 47. Noon.
Ledisi Bruno's. 11pm.
Magno Inferior, Gliding the Lily, Texas Thieves
Kimo's. 9pm.
M.I.R.V., Deadweight, Luxt, Locale A.M. Slim's.
9pm, \$12. CD release party for Locale A.M.
Tommy D. Now Paradise Lounge. 6pm.
Jackie Payne Lou's Pier 47. 9pm.
Persephone's Bees, Niagara Cafe Du Nord.
10pm, \$7.
Radiators Great American Music Hall. 9pm, \$21.
Third Street Blues Band Blue Lamp. 9:30pm.
Kristine W Club Townsend. 9:30pm-7am, \$14.
With David Harness.

Bay Area
Deke Dickerson and the Econofonics, McAllisters
Starry Plough. 9:45pm, \$8.
Lemon Limerights, Brian Kenny Fresno, Captain
Zohar, Destroy Ape Technology, Macha 21
Grand, Oakl; (510) 44-GRAND. 8pm, \$6-20.
See Two Live.
Psychokinetics, 75 Degrees Blake's. 9:30pm, \$5.
See 8 Days a Week, page 94.
Linda Tillery and the Cultural Heritage Choir La
Peña Cultural Center. 8pm, \$15-18.

Jazz/new music
Don Alberts, Frank Pasentino, and Buddy Barn-
hill Cypress Club. 8:30pm.
Randy Craig Duo Cobalt Tavern. 7:30pm.
Jeanne Hoffman and Don Bennett Moose's. 8pm.
Josh Jones Quartet Butterfly, 1710 Mission; 864-
5575. 10:30pm. With DJ Label.
Lorna K. Café Claude. 7pm.

Continued on page 114

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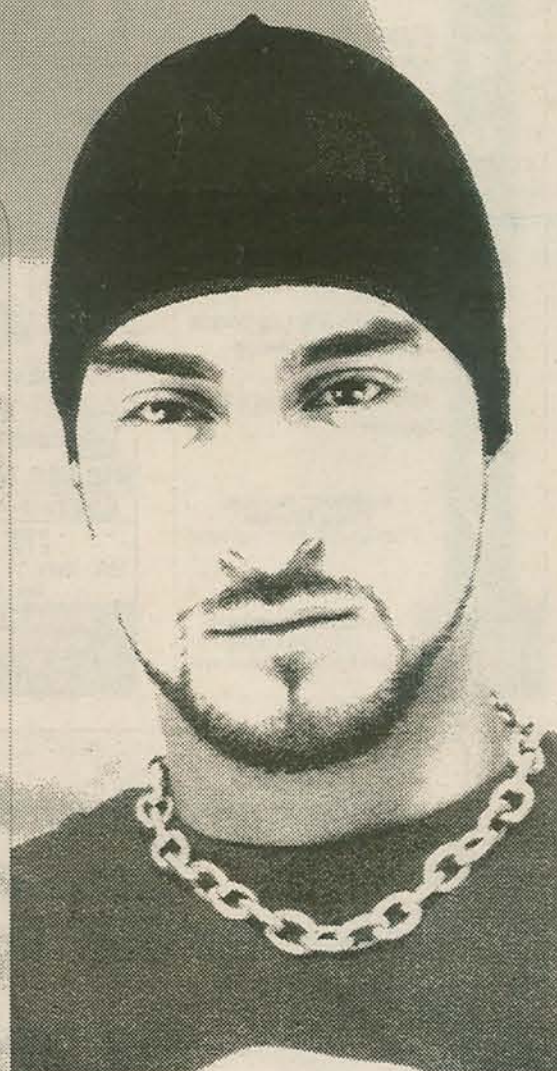


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music calendar rock, jazz, folk/world, dance clubs & classical

Saturday 21
From page 112

Mickey Lynn and the Sonny Lewis Trio *Black Cat*. 9:30 and 11pm, 12:30am, \$7.
BJ Papa Cafe Prague, 584 Pacific; 433-3811.
9:30pm.
Tom Postilio Plush Room. 8pm, \$25. Through Sun/29.
Radio Action Jazz at Pearl's. 9:30pm.
Saya Saito Trio *Enrico's*. 8:30pm.
Vince Wallace, Joy of Jazz San Francisco Brewing Company, 155 Columbus; 434-3344. 8:30pm.
Ronald Wilson Quintet *Les Joullins*. 8pm.

Bay Area

Will Bernard and Motherbug *Jupiter*. 8pm.
Ducksan Distones, Anna and Federico Cervantes Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
Charles Lloyd Quartet *Yoshi's*. 8 and 10pm, \$24.
See Grooves, page 91.

Folk/world/country

Adiccion *Peña Del Sur*. 8pm, \$6.
Celtic Scandal *Ireland's* 32. 9pm.
Los Compas *The Ramp*. 4:30pm.
Danubius *Bistro E Europe*, 4901 Mission; 469-5637. 7pm.
Jen Faith *Simple Pleasures Cafe*. 8:30pm.
Josh Jones Quartet *850 Cigar Bar*, 850 Montgomery; 291-0850. 10pm.
Keylime Pie *Johnny Foley's*. 9pm.
Maria Marquez Trio *Circadia*. 9pm, \$3.
Los Munequitos de Matanzas *Fort Mason Center*, Cowell Theater, Marina at Buchanan; 441-3400. 8:30pm. Through Sun/22.
Paul Mousavi *Eastside West*. 8pm.
Eric Rangel y su Orquesta *America Cafe Cocomo*. 10pm.
Steam Packet *Plough and Stars*. 9:30pm.
Wild Mango *Ghirardelli Square*, 900 North Point; 788-7353. 1pm. "Jazz at Ghirardelli" music series.

Bay Area

Johnny Blas *Mr. E's Spotlight on the Square*, 2203 Marina Square Loop, Alameda; (510) 523-8368. 9pm, \$15. See 8 Days a Week, page 94.
Dick Gaughan and Biran McNeill *Freight and*

Salvage. 8pm, \$16.50-17.50.
Santiago Jimenez Jr., and Los Cenzontles *Ashkenaz*. 9:30pm, \$15.

Dance clubs

An Sabin *1176 Sutter*; 929-1992. 9:30pm-2am. With Chris B. spinning house.
Backflip *10pm-2am*, \$5. House music with Mauricio, and MFR.
Bayside *The Top*. 7-10pm. With Affect, Fiction, and Dom Some.
La Belle Epoque *The Top*. 7-10pm. With Wish FM.
Contrast *Blind Tiger*, 787 Broadway; 788-4020. 10pm-2am. House music.
Double Barreled *26 Mix*. 9pm-2am, \$6. House music with Kevin, Jayson, Stuart, Ron, and Kirsten.
Eklektic *Cat Club*. 10pm-3am. With residents and guests Ms. E vs. Eva, and Femmes Fatales.
Explosão do Ritmo *El Rio*. 4pm. With Sambossa, Realistic, and Soulsalaam.
Fixed Interest *330 Ritch*. 9pm-3am. House music with Simon, Daniel, Naz, and Scott.
Future Roots *Movida Lounge*, 200 Fillmore; 934-8637. 9pm. With Kevin and Huckster.
Groove Kitty *Glas Kat*. 9:30pm-2am. House music, trip-hop, and rare grooves with residents.
Hit Parade *Nickie's BBQ*. 9pm-2am. Kevin and George spin disco, funk, and soul.
House and Groove *Temple Bar*, 600 Polk; 979-9994. 9pm-2am. With Beetroot, Spork, Conormac, Aqua Funk, and guests.
Jelly's *11pm-7am*. House music with David Harness, Mike Ameci, Jen, and Rasoul, and rare grooves, with Cool Chris, Romanowski, Kevin, and Toph One.
Lush *CoCo Club*. 10pm-2am, \$5.
Menagerie *Club Six*. 10pm-2am. R&B and house with JB, Mike, Chris, and guests.
Metronome Ballroom *1830 17th St*; 252-9000. 9pm, \$6-8. Ballroom dance party with DJ Beth Bellamy.
New Wave City *King Street Garage*. 9pm-3am, \$5-10. New wave music with Skip and Shindog.
Oblivion *SF Bad Abbots*, 2801 Leavenworth; 775-5110. 9pm-2am, \$5-8.
Optimal *King Street Garage*. 10pm-6am, \$17.

Continued on page 117

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critic's choice: music

King Crimson
Thurs/19-Sat/21, Fillmore

The inscrutable Mr. Spock of rock, guitarist Robert Fripp has always pushed King Crimson toward the fringes of music's final frontier. As the band's founder and sole original member, Fripp has shepherded Crimson from late-'60s mellotron-drenched proto-prog rock to their early-'70s Bartók-inspired metallic improv to the group's uncanny reincarnation as minimalist new wavers at the turn of the '80s. Their *Construction of Light* tour finds the band playing as a quartet after an extended incarnation as a double-trio (Fripp's nod to free jazz maverick Ornette Coleman). Longtime guitarist-singer Adrian Belew, percussionist Pat Mastelotto, and Chapman Stick bass-guitarist Trey Gunn join Fripp for three evenings of deftly controlled sonic chaos. *Thurs., 8 p.m.; Fri.-Sat., 9 p.m., 1805 Geary, S.F. \$35. (415) 346-6000.* (Dave Pehling)



BOTTOM OF THE HILL

info line: 621-4455

Wed 10/18 9:30 \$7 **The Fucking Champs**
Bozart
Dilute

Thu 10/19 9:30 \$8 **The Makers**
Fireballs of Freedom
The Vue

Fri 10/20 10:00 \$7 **Pinback**
of 3 Mile Pilot & Heavy Veg.
Rubymar
Fort Erie

Sat 10/21 10:00 \$7 **Chrome Molly**
Westwind
Canyon Creep
formerly American Nightmare

Sun 10/22 5:00 \$5 **The Get Go**
all-you-can-eat BBQ at 3pm
CD release party
The Smarties
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Sun 10/22 9:00 \$7 **Electric Company**
Blectum from Blechdom
Kid 666 vs. Lesser
MC Treacherous Jackson

Mon 10/23 9:00 \$5 **South Bay Bands Invade SF**
Breed of Mind
Moodfrye
Lords of the Manor
Kick

Tue 10/24 9:30 \$6 **The Richmond Sluts**
Hell Brothers
Horrors

Wed 10/25 9:30 \$7 **Seven Percent Solution**
Winfred E. Eye
Internal/External

UPCOMING

Thu 10/26 **The Plus Ones**
Stiff Richards
Kirby Grips

Fri 10/27 **Polkacide**
Polkaholics
Big Lou's Polka Casserole

Sat 10/28 **Charming Hostess**
Beth Lisick Ordeal
Waycross
PBR Streetgang
Handmaiden America

Sun 10/29 **Dismemberment Plan**
J Church
Radio Four

Mon 10/30 **Continental**
Fall of Olive
Dolly Rocker

Tue 10/31 **Groovie Ghoules**
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All dates, acts, and ticket prices are subject to change without notice. A service charge is added to each ticket price. Visa, MC accepted. Disabled seating available at all ticket centers. Six ticket limit per person.

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\$6 • 8:30

Sunday 10/22 **THE MUONS**
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Monday 10/23 **DEVIL IN THE WOODS MAGAZINE**
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Thursday 10/26 **VICTOR KRUMMENACHER**
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photo Sheri Giblin

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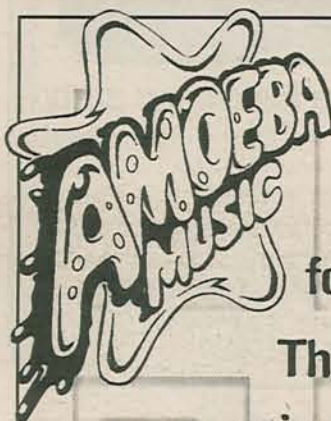
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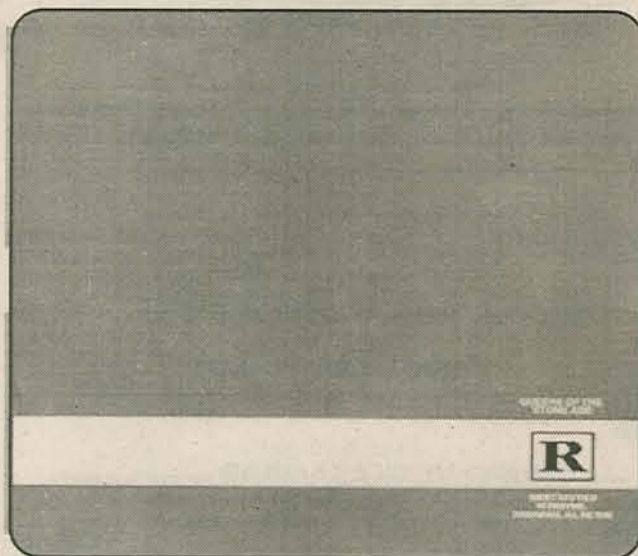
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PARADISE LOUNGE

WED OCT 18
PRIDE & JOY
SALVATION AIR FORCE
ABOVE: COMEDY 8PM

THURS OCT 19
KOFY BROWN
KINDNESS
MY FAMILIAR
ABOVE: VERONICA LUSTRE •
THREE HOUR TOUR
HH: FUNKY SOUL REC. 6PM

FRI OCT 20
MARK GROWDEN'S
ELECTRIC PINATA
MYLES BOISEN • FAUN
FABLES • MOE STAIANO
ABOVE: THE LEMONLIGHTS •
HOARHOUND • MATHEW EMBRY •
BLUES CASTERS HH: J.S. FREE

SAT OCT 21
BLUE PERIOD
BARBIE KILL KEN
ABOVE: CAPTAIN TONIC HH: TOMMY D

SUN OCT 22
CLUB INFERNO
A ROCK AND ROLL DRAG REVIEW
ABOVE: THE APPARITIONS
POETRY 8PM
AL FOUL AND THE SHAKES 10PM

MON OCT 23
FREE MONDAYS
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TUES OCT 24
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DAVE • LASH • POWERED BY SATAN
ABOVE: EXTRA GHOST 9PM-OPEN MIC

WED OCT 25
ELIN JR • PI
SALVATION AIR FORCE
ABOVE: COMEDY PLUS SONNY SMITH 8PM

THUR OCT 26
•HAIGHT ASHBURY FREE CLINIC BENEFIT•
RADIO NOISE • WIRE GRAFFITI • FOUNTAIN'S M.U.S.E. •
BARBIE KILLED KEN • ROBERTA DONNAY • AZIZGA •
GROOVY JUDY
ABOVE: LIZ PISCO • JULIE DILLON • JANE BRODY
HH: GOMER HENDRIX

FRI OCT 27
P SIMS • INSTANT BRO
BLUE TULIP
CHUB
ABOVE: PEDALSPED HH: TBA

SAT OCT 28
•ROCK EN ESPANOL•
ORIXA
LODO Y ASFALTO
CIELO CENIZA • DELIRIO • BELLY LOVE
HH: FUNKY BEULAH

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11/3 NATIONAL JOY BAND,
BLUEBEARD, TREE SOME-
THING, THE PEAK SHOW

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Saturday 21

From page 114

Techno with Kenny Larkin, Pierre, E.B.E., and David Javate.
Opus Iron Horse, 19 Maiden Lane; 364-1892. 9:30pm-2am, \$10. Urban grooves and house with Dave Gillis, Jojo Tran, Ben Doren, Reda, and guests.
Other Whirled Endup, 6am-4pm. With Girl Friday, Charlotte the Baroness, Christine, Fabulizz, and Queen Agnes B.
Oushaya VSF, 278 11th St; (800) 581-2107. 9pm-2am, \$15.
Pure Bas, 383 Bay; 441-3885. 8pm-2am. Deep house with Ruben Mancias, and Rafael de la Cruz.
Push Club Six, 10pm-2am, \$7.
Queer swing dance California Club, 1750 Clay; 339-8103. 9pm, \$7-10.
Rebel Girl Hush Hush Lounge, 496 14th St; 241-9944. 10pm. With China Girl, and Wax Chef.
Release Ten 15 Folsom, 10pm, \$20. See "Man inside the Machine," page 83.
Remedy Big Heart City, 836 Mission; 646-0803. 9pm-4am. House, soul and R&B.
San Francisco 354 11th St; 863-5964. 9pm. With rotating residents Lele, Dano, JZ, David Coleman, and Sen-sei.
Sound Factory 9:30pm-3am. With Greg Lopez, Tony O, Leslie Perez, and Dejavo.
Speed 1028 Geary; 430-2190 ext. 1374. 9pm-2am. Hip-hop, R&B, and soul with Mind Motion, and Franzen.
Subterra Ten 15 Folsom, 10pm-6am. With resident Tom Thump.
Sub Zero Sno-Drift, 1830 Third St; 431-4766. 10:30pm-4am. House and UK garage with resident Sean Ferguson, and guests Joshua and IZ, Scott Edmonds, Noel, and Megatron.
Supastar Sacrifice, 10pm-2am, \$5. With local DJs.
Trance Nation FTP Techno Cafe, 950 Grant; 982-2255. 9pm, \$10. With Joe, Ty Vilaysak, Yelofnrg, and Stu.
United Visions Cellspace, 2050 Bryant; (888) 418-7615. 8pm-3am, \$10-15. With Lorin, Rex, Buster, and Ravynn, and live performances by Sun Dog, and Markus.

Classical

Conservatory Orchestra San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 8pm, \$6-10. The Orchestra, led by conductor Glen Cortese, performs works by Ravel, Tchaikovsky, and Schumann.
San Francisco Bach Choir First Unitarian Church, 1187 Franklin; 441-4942. 8pm. The Choir, led by organist David P. Babbitt, performs the works of North German baroque composer Michael Praetorius.
San Francisco Symphony Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$23-165. The Opera performs Gaetano's Donizetti's *L'Elisir D'Amore*, with soprano Rebecca Evans in the leading role. Through Jan 13.

Bay Area

Hamza El Din University of California, Berkeley, Zellerbach Hall, Berk; (510) 642-9988. 8pm, \$16-28. The vocalist performs a selection of works, and is later joined by musicians William Allaudin Mathieu, Devi Mathieu, Terry Riley, and Joan Jeanrenaud.
Yumi Thomas and Erica Sheinerg University of California, Berkeley, Choral Rehearsal Hall, Berk; (510) 642-3880. 8pm, \$5. The mezzo-soprano soloist gives a recital of international works, including Jayme Ovalle's "Azulao," and Tchaikovsky's "None but the Lonely Heart," and is accompanied by Sheinerg on piano.

Sunday 22

Rock/blues/hip-hop

Blues jam Blue Lamp, 9:30pm. With Pimp Daddy Jesus.
Brother Buzz Lou's Pier 47. 4pm.
Cex, Electric Company, Blechum from Blechdom, Kid-606 vs. Lesser, MC Treacherous Jackson Bottom of the Hill. 9pm, \$7.
Dieselhed, Ponticello Make-Out Room, 8:30pm, \$6. CD release party for Dieselhed.
Five 7, Slow Poisoners, Second Set, Boomshanka Golden Gate Park, Band Shell; 596-6336. Noon.
Juce Garcia Lou's Pier 47, 9pm.
Get Go, Smarties, Dealership Bottom of the Hill.

Continued on page 118

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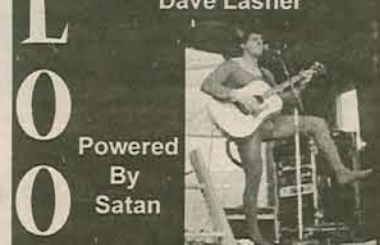
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music calendar

Sunday 22

From page 117

5pm, \$5. With all-you-can-eat BBQ at 3pm. CD
release party for Get Go.
Regi Harvey's blues jam Skip's Tavern. 4pm.
With Thunder Blue.
Kathy Lemons and Johnny Ace Band Biscuits
and Blues. 8:30pm, \$5.
Liquid Soul Slim's. 8pm, \$12.
Johnny Nitro Lou's Pier 47. Noon.
Ratdog, Wake the Dead Fillmore. 8pm, \$27.50.
Through Mon/23.
Pamela Rice Boom Boom Room. 9:15pm, \$3.
Jill Sobule Cafe du Nord. 9pm, \$10.
Urban Warrior, Zonk, Wash Hotel Utah. 8:30pm.

Bay Area

Yellow 5, Petting Zoo Blake's. 9:30pm, \$3.

Jazz/new music

Rich Armstrong Quartet Starlight Room. 8pm.
Macy Blackman Duo Cobalt Tavern. 7pm.
Mike Greensill Moose's. 7:30pm. With guests.
Alan Hightman Simple Pleasures Cafe. 7pm.
Love Motel Rasselas. 6pm.
Curt Moore's Soul Sauce Jazz at 33, Pier 33, Em-
barcadero; 788-4343. 3pm.
Tom Postilio Plush Room. 5pm, \$25. Through
Sun/29.
Harvey Robb Bird and Beckett Books, 2788 Dia-
mond; 586-3733. 3pm.
Jonathan Rotem Trio Black Cat. 9:30 and
11:30pm, 12:30am, \$5.
Mitch Schriff and Alexander Smith Carta, 1760
Market; 863-3516. 7pm.
Bill Travis Orchestra Top of the Mark. 8:30pm,
\$6.
Ted Shafer's Dixieland Jazz Band Les Joulins.
8pm.

Bay Area

Rich Kalman and Con Alma Anna's, 1801 Uni-
versity, Berk; (510) 849-2662. 8pm.
Charles Lloyd Quartet Yoshi's. 2 and 8pm, \$5-24.
See Grooves, page 91.

Folk/world/country

La Bolshevika Bistro E Europe, 4901 Mission;
469-5637. 7pm.
Hapa Great American Music Hall. 8pm, \$25.
Tony McMahon Johnny Foley's. 9pm.
Rolando Morales and Sonida International The
Ramp. 4:30pm.
Los Munequitos de Matanzas Fort Mason Cen-
ter, Cowell Theater, Marina at Buchanan; 441-
3400. 8:30pm.
'Seisúin' Plough and Stars. 9:30pm. With Jack
Gilder, Junji Shirota, and Chris Knepper.

Bay Area

Bob Brozman and Takashi Hirayasu Freight and
Salvage. 8pm, \$15.50-16.50. See 8 Days a Week,
page 94.
Kolevi Ashkenaz. 8pm, \$10.
Orchestra Original Mr. E's Spotlight on the
Square, 2203 Marina Square Loop, Alameda;
(510) 52-EVENT. 3pm, \$10.
Leon Rosselson La Peña Cultural Center. 8pm,
\$10-12.5.
'Starry Session' Starry Plough. 8pm. Traditional
Irish music with Shay Black.

Dance clubs

Bionic The Top. 10pm-2am. With Solar, Mark E.
Quark, and Iz.
Compression An Sabin, 1176 Sutter; 267-9335.
9pm-2am. Jungle with Havoc, and the Intellec-
tual MCs.
Dub Mission Elbo Room. 9pm, \$4. Dub and
roots with DJs Sep, and Ron.
Blue 11:11 Lounge 1330 Polk; 885-2652. 10pm.
House with Ryan Bazely, Jason G, and guests.
Club Marqui Glas Kat. 5-10pm. Soul, house,
Latin, jazz, and Top-40 with Arman.
Energy Holy Cow. 9pm. Funky house with Nor-
man Stradley, Pablo, and Demilo.
Fallout Cellar. 8pm-2am, \$6-10. Jungle.
Gasoline The Stud. 10pm-3am, \$5. With resi-
dent DJs Enemy, Tom Silk and Pete Stall spin-
ning hard house, hard-NRG and techno.
Homestyle: The Integration Project 2174 Mar-
ket; 595-9959. 9pm. Urban music, social danc-
ing, and jam sessions.
Club Havana Jelly's. 4pm, \$12. With Eric Rangel
y su Orquesta America, and DJ Luis Medina.
Magnitude 8.0 N'Touch Dance Club, 1548 Polk;
444-8413. 8pm-2am. With Jack Rojo, Lamb-
chop, Shawn Perry, and Derek.

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9:30pm

Sunday 10/22

MICHAEL LAMACCHIA

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just announced

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10/25 Slim's

***MR T EXPERIENCE**
NERF HERDER
THE APPLESAUCERS
VEGAS DE MILO
10/28 The Fillmore

***J CHURCH**
10/29 Bottom of the Hill

EEK-A-MOUSE
10/29 Slim's

ZENI GEVA
NEUROSIS
11/5 Great American Music Hall

JOHN HIATT
11/6 The Great American Music Hall

BUCK CHERRY
11/8 Slim's

VERSUS
11/8 Great American Music Hall

PRIDE & JOY
11/10 Bimbo's

***FUEL**
FULL DEVIL JACKET
NICKELBACK
11/12 The Fillmore

NINA SIMONE
11/13 Davies Symphony Hall

TJE
BETTER THAN EZRA
11/15 Slim's

***WALLFLOWERS**
EVERLAST
11/15 The Warfield

A3
11/16 Slim's

DAVE WAKELING
11/25 Slim's

***CYPRESS HILL**
MXPX
THE OFFSPRING
11/25 Bill Graham Civic Auditorium

DIXIE CHICKS
11/26 Oakland Arena

this week

For complete calendar of shows this week see music listings.

MIGHT AS WELL/WAKE
THE DEAD
THE PERSUASIONS
WAKE THE DEAD
10/18 Bimbo's

DEEP BANANA BLACKOUT
TAOS HUM
10/18 Maritime Hall

RADIATORS
10/18 Great American Music Hall

FIREBALLS OF FREEDOM
THE MAKERS
VUE
10/19 Bottom of the Hill

***KING CRIMSON**
10/19-20-21 The Fillmore

ROBIN TROWER
10/19 Slim's

MALDITA VECINDAD
10/20 Slim's

SLASH'S SNAKEPIT
ESTRADASPHERE
10/20 Maritime Hall

THE CHEESEBALLS
10/20 Bimbo's

CAMPBELL BROTHERS
10/20 Freight & Salvage (Berkeley)

LITTLE MILTON
10/20-21 Kimball's East (Emeryville)

MIRV
10/21 Slim's

***RATDOG**
WAKE THE DEAD
10/22 The Fillmore

***MISS HELEN BELANGIE**
10/22 The Conservatory

V.A.S.T.
UNIFIED THEORY
10/23 Slim's

RATDOG
LIQUID SOUL
10/23 The Fillmore

***THE TRAGICALLY HIP**
CHRIS BROWN & KATE FENNER
10/24 The Fillmore

***CULTURE CLUB**
10/24 The Warfield

DIRTY THREE
SHANNON WRIGHT
10/24-25 Great American Music Hall

ABBEY LINCOLN
HANK CRAWFORD
JIMMY SCOTT
10/25 Masonic Auditorium

coming up

SANTANA
10/20-21 Shoreline Amphitheatre
10/28 Chronicle Pavilion at Concord Pavilion

MIRV
10/21 Slim's

LITTLE MILTON
10/21-22 Kimball's East

MOODY BLUES
10/22 Chronicle Pavilion at Concord Pavilion

HAPA
10/22 Great American Music Hall

LIQUID SOUL
10/22 Slim's

ALIEN LOVESTOCK
10/25 Slim's

TOM TOM CLUB
LIVE HUMAN
10/26 Great American Music Hall

BRAD PAISLEY
JOHN MICHAEL MONTGOMERY
10/26 Cow Palace

THE JAZZ MANDOLIN PROJECT
10/26 Bimbo's

KOTTONMOUTH KINGS
10/26 Maritime Hall

TESTAMENT
10/27 Maritime Hall

JOHN LEE HOOKER & THE COAST TO COAST BLUES BAND
10/27 Masonic Auditorium

TOMMY CASTRO BAND
10/27 Bimbo's

VINYL
10/27 Great American Music Hall

LOU RAWLS
RUTH BROWN
10/27 Masonic Auditorium

SUPER DIAMOND
10/27-28 Slim's

CELIA CRUZ
OSCAR D'LEON
10/28 Bill Graham Civic Auditorium

SEA & CAKE
10/29 Great American Music Hall

GODSPEED YOU BLACK EMPEROR!
MECCA NORMAL
10/30-31 Great American Music Hall

***JENSENERGY TOUR**
HOOVERPHONIC
BT
10/31 The Warfield

PEARL JAM
10/31 Shoreline Amphitheatre

TWILIGHT SINGERS
10/31 Slim's

VICTORIA WILLIAMS
MARK OLSON
11/1 Bimbo's

CHERRY POPPIN' DADDIES
11/1-2 Slim's

SLEATER KINNEY
7 SECONDS
11/1-2 Great American Music Hall

BOBBY HUTCHERSON
BOBBY MCFERRIN
EDDIE MARSHALL & HOLY MISCHIEF
FREDDIE HUBBARD
11/02 Masonic Auditorium

B-3 SUMMIT V
BARBARA DENNERLEIN
RHODA SCOTT
TRUDY PITTS
11/2 Bimbo's

OKAYPLAYER TOUR
THE ROOTS
RAH DIGGA
BAHAMADIA
DEAD PREZ.
JAGUAR
JAZZYFATNASTIES
TALIB KWELI
11/3 Maritime Hall

TOBY KEITH
11/3 Cow Palace

COLD CUT
DJ DK
11/3 Bimbo's

WIDESPREAD PANIC
THE DIRTY DOZEN BRASS BAND
11/3-4 Bill Graham Civic Auditorium

BOX SET
11/3 Slim's
11/4 Great American Music Hall

SUPERSUCKERS
AMAZING CROWNS
STREETWALKIN' CHEETAHS
11/4 Slim's

***TOWER OF POWER**
11/4 The Fillmore

SHANE MINOR
11/4 Cow Palace

MCCOY TYNER
11/4 Herbst Theatre

***REVOLUCION 2000**
LYSA FLORES
LA GUSANA CIEGA
JUMBO
JULIETA VENEGAS
JAGUALES
11/6 The Fillmore

***HOOTIE & THE BLOWFISH**
NINE DAYS
VERTICAL HORIZON
11/8 The Fillmore

PROJECT LOGIC FEAT DJ LOGIC
11/9 Great American Music Hall

MELVINS
11/10 Slim's

***JOAN BAEZ**
STACEY EARLE
11/10 The Fillmore

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MURDER CITY DEVILS
11/18 GREAT AMERICAN MUSIC HALL

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MONDAY, OCTOBER 23
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LIQUID SOUL (MONDAY)

WEDNESDAY, OCTOBER 25
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THURSDAY, OCTOBER 26
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THE DWARVES

SLOBOT

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THE BEAUTIFUL SOUTH

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DOORS 7/SHOW 8 • \$25

SATURDAY, NOVEMBER 4
DOORS 8/SHOW 9 • \$27.50

TOWER OF POWER

SY KLOPPS

SUNDAY, NOVEMBER 5
DOORS 7/SHOW 8 • \$16.50

DANDY WARHOLS

WEDNESDAY, NOVEMBER 8
DOORS 7/SHOW 8 • \$25

HOOTIE & THE BLOWFISH

FRIDAY, NOVEMBER 10
DOORS 8/SHOW 9 • \$27.50

JOAN BAEZ

STACEY EARLE

SATURDAY, NOVEMBER 11
DOORS 8/SHOW 9 • \$17.50

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DAVID GANS

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DOORS 7/SHOW 8 • \$20.50

FUEL

NICKELBACK
FULL DEVIL JACKET

ON SALE NOW! THURSDAY, NOVEMBER 16
DOORS 7/SHOW 8 • \$25

DIO

YNGWIE MALMSTEEN
DORO PESCH

ON SALE NOW! FRIDAY, NOVEMBER 17
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THREE

DJs Vajra, Anon, Adam & Surreal

THURSDAY Brit Pop/Mod/Indie
10/19

POPSCENE

DJs Aaron Axelson & Jeremy

FRIDAY Flashbacks/Worldbeat
10/20

LAVA LOUNGE

DJs Billy Vidal & Guests

SATURDAY House Music
10/21

FIXED INTEREST

DJs Simon, Daniel, Naz, Scott Reyna

SUNDAY Soul/R & B
10/22

REBIRTH

w/ DJ Henry & Guests

MONDAY Jungle/Drum n'Bass
10/23

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MISSION JAZZ

Wednesday 10/18

DJ Kevin Manning 6-9:30
Boca Da Rio Quartet 10pm

Thursday 10/19

DJ Aspect 6-9:30

Cannonball 10pm

Friday 10/20

DJ Andre 6-10

Patrick Greene Quartet 11pm

Saturday 10/21

DJ Label 6-10

Josh Jones Quartet 11pm

Tuesday 10/24

DJ SoMuchSoul 6-9:30

Kim Nalley 10pm

Wednesday 10/25

DJ Kevin Manning 6-9:30

Crying High Quintet 10pm

butterfly

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music
calendar

Sunday 22

From page 118

Metronome Ballroom 1830 17th St; 252-9000. 5pm, \$5. Jitterbug dance party. 8pm, \$8. Salsa night.

Oblivion Tongue and Groove Midnight. With Flash Gordon, Keith O'Reilly, and Johnny.

Pleasuredome Club Townsend 9pm-3:30am, \$7. With Neil Lewis, and Michael Mangiaforte.

La Pura Vida 26 Mix. 8pm-2am. With Consuelo, and Kevin Koga.

Rebirth 330 Ritch. 10pm. Soul and R&B with DJ Henry and guests.

Reggae Sundaze Nickie's BBQ. 9pm-2am. Ras David I spins reggae.

Sixteen Cat Club 10pm. Rock and roll.

Spundae Ten 15 Folsom. 10pm-5:30am, \$5. With rotating DJs and guests.

Stone Cold Chillin' Movida Lounge, 200 Fillmore; 934-8637. 6pm. With Woo and Maz spinning downtempo, drum 'n' bass, and 2-step garage.

Sunday School Up and Down Club 9pm-2am, \$10. With rotating residents Demilo, Patrick Wilson, and Norm Stradley.

T-Dance Endup 6am-2am. With resident DJs.

Testpress Sundays Blind Tiger, 787 Broadway; 758-4820. 11pm-2am, \$3. Drum 'n' bass and 2-step with Les Femmes Fatales.

Time Zone The Stud. 10pm. 80s music with Steve Masters, and Dangerous Dan.

Tino Corp. Sacrifice. 10pm-2am. With Tino, Jack Dangers, Ben Stokes, Tau, Laura Dame, and Mike Powell.

Touch Bass HiFi 10pm, \$5. House music by guest DJs.

Tripp Beale Street Bar and Grill, 133 Beale; 543-1961. 6pm-2am, \$5-8. With rotating residents.

Bay Area

Folk dance Ashkenaz. 1pm, \$3-5.

Classical

California Bach Society St. Gregory Nyssen, 500 De Haro; (650) 299-8616. 4pm, \$12-25. See Fri/20.

Mauro Correa St. Mary's Cathedral, 1111 Gough; 567-2020 ext 213. 3:30pm. The guitarist gives a recital.

Ina Chalis Opera Ensemble Community Music Center, 544 Capp; 647-6015. 4pm, \$5-10. The Ensemble gives a performance of Die Fledermaus.

Reiko Lane First Unitarian Universalist Church, 1187 Franklin; 776-4580. 2pm. The organist performs works by Bach, Pachelbel, Charles-Marie Widor, and Ned Rorem.

NDR Symphony Orchestra Davies Symphony Hall, 201 Van Ness; 864-6000. 7:30pm, \$15-80. The German Orchestra is joined by violinist Midori in a concert of works by Tchaikovsky, Weber, and Brahms-Schoenberg. Christoph Eschenbach conducts.

Old First Church Choir and Orchestra Old First Church. 4pm, \$2-5. The Orchestra's fall performance features two works by Ralph Vaughan Williams, *Five Variants on Dives*, and *Lazarus*.

San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330. 2pm, \$23-165. See Thurs/19.

Bay Area

BWV 2000: Rediscovered Bach MusicSources 1000 The Alameda, Berk; (510) 528-1685. 5pm, \$15-18. The vocal group, featuring Judith Nelson, Sylvie Braitman, Lisa Weiss, Anthony Martin, David Morris, Gonzalo Ruiz, and Jonathan Dimmock, give a concert.

San Francisco Bach Choir St. Paul's Episcopal Church, 114 Montecito, Berk; (415) 441-4942. 5pm. See Sat/21.

monday 23

Rock/blues/hip-hop

Breed of Mind, Moodfrye, Lords of the Manor, Kick Bottom of the Hill 9pm, \$5.

Ian Brennan Show Brainwash. 9pm.

Cobb, Mills, and Stead Boom Boom Room. 9:15pm, \$3.

Cow Trippers, New Apartment Paradise Lounge. 8pm.

Terry Hanck Lou's Pier 47. 9pm.

'Monday Night Hoot' Cafe Du Nord. 9pm, \$5. With Eric Shea, Molly Tuttle, and guests.

Muons, Farblondjets Make-Out Room. 8:30pm, \$6.

Continued on page 123

BOOM BOOM ROOM

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GRINDIN' HOT BLUES THAT'S
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SUNDAY NIGHT DIVAS OF THE
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"Cobb, Mills & Stead"
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THE INSPECTORS** W

10/19 Soul & R&B
LEDISI
with Anibade
And DJ JJ Th

10/20 Pop
JACKPOT
ETTIENE DE ROCHER 10PM F
DJ Bruce Force

10/21 Psychedelic Pop
PERSEPHONE'S BEES Sa
NIAGARA

10/22 Pop
Bimbo's 365 Club and Cafe Du Nord
present:
JILL SOBULE
OPENING: JILL KNIGHT Su
9PM

10/23 Local Artist Showcase
THE MONDAY NIGHT HOOT M
featuring
ERIC SHEA & MOLLY TUTTLE
With many special guests
9pm

10/24 Upbeat Jazz Pop
SCOTT AMENDOLA BAND Tu
ELENI MANDELL
9:30pm

Coming Up:
10/25 Dark Sparkle: Dark Side of The
70's and 80's
10/27 Lavy Smith And Her Red Hot
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THE LAST SATURDAY OF THE MONTH
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EURO DANCE PARTY
12:00 - 2:00 am
With DJ Nemesis

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1ST & 3RD SATURDAY MONTHLY

ANIME TEA DANCE

7:00 pm - 9:00 am. then
80'S NEW WAVE
9:00 pm - 2:00 am
With DJ Nemesis
1ST SUNDAY MONTHLY

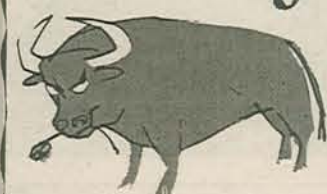
**HOT BOY VIDEO
TEA DANCE**

7:00 pm - 9:00 pm. then
CLUB 1970'S
9:00 pm - 2:00 am
With DJ Nemesis
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sun. 7pm Stone Cold Chillin'

djs Woo & Maz spinning downtempo styles
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mon. 9pm SlapBass.

dee-jay Emerson and crew lay down that
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tues. 9pm Stylus.

dj B.Love (Persimmon/U.A.F.) selects for you
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Voted Best DJ of the Bay 2000

dj Vinnie Esparza (Ubiquity/KUSF)
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fri. 7pm Cymbiosis.

dj Mike Styles +weekly guest djs bring you
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10/21 Woo & Maz 10/28 AM Stereo Djs.

sat. 9pm FutureRoots.

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an awards reception in honor
of the 2000 Goldies winners!



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Eleventeen

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3rd Anniversary Party
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7 pm - close



with Bone Cootes
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REPRAZENT in the mode record release
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plus djs **SPAIR, G.A.S., KAMAHELE** in the gallery

Friday 10/20
PARADISCIO
David Harness
Michael Anthony
Laron
Tom Thump resident djs
Jeff Blax **N8 Castro & Samo**

Saturday 10/21
Inside Productions presents **pure**
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(Kinetic Grooves/Release SF)
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Sunday 10/22
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• **bryan smith**
IN THE MIX RECORDS

10 - 4 am
21 and above
\$15 cover

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Manhattan Lounge
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Monday 23

From page 121

Open mic Hotel Utah. 7:30pm. With Dayla Soul.
Open mic Skip's Tavern. 7pm. With Regi Harvey.
Ratdog, Wake the Dead Fillmore. 8pm, \$27.50.
Kevin Russell Biscuits and Blues. 8:30pm, \$5.
Tea Leaf Green Elbo Room. 10pm, \$5.
V.A.S.T. Slim's. 9pm, \$10.
Bobbie Webb Lou's Pier 47. 4pm.

Bay Area

'Blue Monday Jam' Blake's. 9:30pm, \$3. Featuring the Steve Gannon Band.

Jazz/new music

Hal Bigler Group San Francisco Brewing Company. 155 Columbus; 434-3344. 8pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 9pm.
Kevin Gibbs and Ruth Davies Moose's. 8pm.
Frank Jackson, Brian Kane, and Bill Langlois Cypress Club. 7pm.
Beebe Price Enrico's. 8pm. With Larry O'Leno and John Clark.
Swing Session Starlight Room. 8:30pm.

Bay Area

Dragonfly Jazz Trio Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
Jon Jang Yoshi's. 8pm, \$25. With Jiebing Chen. Benefit for the Asian Women's Shelter.

Folk/world/country

Acoustic open mic Blue Lamp. 9:30pm.
Lodi Simple Pleasures Cafe. 8pm.
Liza Silva and Voz do Brazil Top of the Mark. 8pm, \$6.
Capital Sun Rays, Marisa Handler, Andrew Kerr International Center, 50 Oak; 841-1323. 8pm, \$5.

Bay Area

'Ceili' Starry Plough. 9pm.
Sián James Freight and Salvage. 8pm, \$14.50-15.50.

Dance clubs

Asindee 330 Ritch. 10pm. Jungle, drum 'n' bass, and 2-step garage with Femme Fatales, Dom Some, and JP.
Funk Motel Dalva, 3121 16th St; 252-7740. 10pm-2am. 60s and 70s funk with Daniel and guests.
Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Rockin' Java 1821 Haight St; 831-8842. 7pm. Hip-hop and open mic.
Slapbass Movida Lounge, 200 Fillmore; 934-8637. 9pm. Jazz, soul, and funk with DJ Emerson.
Smooove Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. House music.
Star Lounge Up and Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.
Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and guests.
Tranquillo Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahele, Presha, and G.A.S.
Vroom El Rio. 8pm-midnight. Punk, funk, and soul.

Classical

Earplay Yerba Buena Center for the Arts Forum, 701 Mission; 978-ARTS. 8pm, \$18. The chamber ensemble plays Ushio Torakai's Fuse VII, and other works by Bay Area composers.
SFSU Student Recital San Francisco State University, Knuth Hall, 1600 Holloway; 338-2467. 1pm. The school's music department students give a piano recital of Johann Sebastian Bach's The Well Tempered Clavier.

tuesday 24

Rock/blues/hip-hop

Scott Amendola Band, Eleni Mandell Cafe du Nord. 9:30pm, \$5.
Culture Club, Rubyhorse Warfield. 8pm, \$26.50-32.50.
Dieselled Amoeba Music, 1855 Haight; 831-1200. 6pm.
Dirty Three, Shannon Wright, Orso Great American Music Hall. 9pm, \$12. See Grooves, page 91.

Continued on page 124

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8 pm dance lesson w/Patti Whitehurst

THUR 10/19 8-10 PM \$10
NICK GRAVENITES

THUR 10/19 10-2 \$5
DEAD DJ NITE
HIP HOP W/BAY AREA ARTS COLLECTIVE
FRI 10/20 9:30 PM \$9
FOREIGN LEGION
PAPA D W/JAMALSKI
DOR 1 THE PROJECT
NAMELESS & FACELESS

TEX MEX
SAT 10/21 9:30 PM \$15
ARHOOLIE RECORDS 40TH ANNIVERSARY WITH SANTIAGO JIMENEZ JR. w/LOS CENZONTLES
8:30 pm dance lesson w/Diana Castillo

SUN 10/22 1-5 PM \$3-5
I-HOUSE REUNION FOLK DANCE
POTLUCK GATHERING

BULGARIAN
SUN 10/22 7:30 PM \$10
KOLEVI

CAJUN
TUES 10/24 9 PM \$8
CREOLE BELLES
8 pm dance lesson w/Cheryl McBride
OLD TIME & APPALACHIAN
WED 10/25 8 PM \$10
DOC TROUT and the Original McCarthy's String Band
Dance lesson w/Evie Ladin

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FRIDAY, OCTOBER 20 10PM \$7
VIVENDO DE PAO

SUNDAY, OCTOBER 15 9PM - FREE
BEFORE 10PM - \$4 AFTER
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THE BEST IN DUB & ROOTS WITH
DJS SEP & RON

MONDAY, OCTOBER 23 10PM \$5
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WINNER OF "BATTLE OF THE BANDS" COMPETITION

TUESDAY, OCTOBER 24 10PM \$6
VIVENDO DE PAO

UPCOMING
WED 10/25
THE STILLMEN & THE SEATTLE SENSATIONS
THURS 10/26
RITMO Y ARMONIA
FRI 10/27 & SAT 10/28
THE B-SIDE PLAYERS
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The Ultimate Diva Disco
Tribute

Tues 10/24
"Divas @ The Devil"
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music calendar

Tuesday 24

From page 123
Andrew Freeman Band Blue Lamp. 9:30pm.
Steve Freund Lou's Pier 47. 9pm.
Gluecifer, Speedball Baby, Horrors Bottom of the Hill. 9pm, \$7.
Kindness, Kym Tuvim, Edie Cary, Anne Heaton, Bari Koral, Kingcake Bruno's 10pm.
Shelley Doty, Roberta Donnay, Heather Combs, Suzan Z, Liz Pisco Red Devil Lounge. 8:15pm, \$5.
Levi Lloyd Lou's Pier 47. 4pm.
Oscar Meyers' Bluesbeat Boom Boom Room 9:15pm, \$1.
Shana Morrison Biscuits and Blues 8:30pm, \$10.
'New Roots to Hip-Hop' Last Day Saloon. 9pm, \$5. With Felonious.
Slough Feg, Cold Mourning Covered Wagon Saloon. 9pm.
Tragically Hip, Chris Brown and Kate Fenner Fillmore. 8pm, \$20. Through Wed/25.
Tribes of Neurot, Amber Asylum Covered Wagon Saloon. 6pm.

Bay Area

Amboy Kelso Blake's. 9:30pm, \$3.

Jazz/new music

Ezra Gale Trio Amnesia. 9pm.
Gerry Grosz-AC Lewis Trio Beach Chalet. 7:30pm.
Ben Marcato's Mondo Combo Top of the Mark. 8pm, \$6.
'Mo Shimasen (Never Again!') Lorraine Hansberry Theater, 620 Sutter; 565-0201 ext 24. 7pm, \$12-20. With poet Janice Mirikitani, Anthony Brown's Asian American Ensemble, and San Jose Taiko.
Kim Nalley Butterfly, 1710 Mission 864-5575. 10pm. With DJ SoMuchSoul.
Open mic Bistro E Europe, 4901 Mission; 469-5637. 7pm.
Bishop Norman Williams Quintet Les Joulins. 8pm.

Bay Area

Terry Gibbs and Swing Fever Freight and Salvage. 8pm, \$15.50-16.50.
Joshi Marshall Project Jupiter. 8pm.
Open mic Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Folk/world/country

Better Days Simple Pleasures Cafe. 8pm.
Capital Sun Rays, Enzo Garcia Mad Dog in the Fog. 9pm.
'Seisün' Plough and Stars. 9:30pm. With Paul Chaffee and friends.
Vivendo de Pao Elbo Room. 10pm, \$6.

Bay Area

Creole Belles Ashkenaz. 9pm, \$8.
Open mic Starry Plough. 7:30pm.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am. DJ Cheb I Sabbah spins a blend of international music.
Beat Lounge Storyville. 10pm, \$5. Hip-hop with rotating residents and guests.
Coolin' Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. With TJ and guest DJs.
Down There 26 Mix. 9pm-2am. Hip-hop and downtempo with Monkey, Stef, Kool DJ Rize, and guest Sixtoo.
Element Backflip 10pm-2am, \$3. With residents John Paul, and Dom Some.
Fury Cat Club 9pm.
Impulse An Sibin, 1176 Sutter; 929-1992. 9:30pm-2am. With J-Bot, Guthrie, and others spinning techno.
Karamba Glas Kat. 9:30pm-2am, \$8. salsa music.
Kulture Rawhide II, 280 7th St; 820-1621. 9pm. House music.
Low Down Grooves The Top. 7-10pm. With DJs Schnezzzy, Erney, Damo, Nick, and Culam spinning downtempo, hip-hop and funk.
Spiral Rising 11:11 Lounge, 1330 Polk; 885-2652. 10pm. Trance.
Stylus Movida Lounge, 200 Fillmore; 934-8637. 9pm. DJ B-Love spins hip-hop and reggae.
Trancefusion Fuse, 493 Broadway; 788-2706. 6-10pm. With MR, Soukild, and Ara.
Uncommon Origins Hotel Utah. 9pm, \$4. With Zezer, Charlie Bucket, and Just One.
Wax Sacrifice 10pm-2am, \$5. Classic, soul, funk, and roots reggae with Pause, Polo, and more.

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Thurs 19th-
The 4 Horsemen - From Redwine, Abstract Science & FUNCTION8 down-tempo label...these four clowns grew up together in the dirty bowels of SAN FRANCISCO playing their own blend of hip-hop, reggae, jazz and experimental beats...djs: TOPH ONE, GADGET, PK, & DJ43 (aka Ted Shred) blah blah blah...NO COVER... Info @ 415.332.5800 x211



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Sat 21st
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The Velvet Teen

I don't know if it's an unintentional coincidence or a clever marketing ploy, but Santa Rosa's Velvet Teen, who I strongly suspect is just one guy playing all his instruments in his basement, sings a hell of a lot like Radiohead's Thom Yorke. And the songs are good, too. "Penning the Penultimate," a 3/4 lullaby with chimes and singsongy harmonies, does the best Yorke impersonation, with wordless vocal phrasings that slip in and out of head and chest voice at song's end. "Your Cell," a dreamy and warped slow number, also features Yorke's... er, Teen's characteristic long, sustained tenor wails. In "Never Happy" the Teen's voice undulates along with the guitar and some My Bloody Valentine-ish string samples on the chorus. "Super Me," yet another waltzy, otherworldly number, rivals "Dream Weaver" in terms of spacey waterfall noises, and "Milo 7" has some '80s tinges — not the annoying honks but good ones, like tinkly reverb piano and fart synth sounds. Similarity to dreamily dreary indie gods or no, the Velvet Teen has (have?) a promising repertoire. Info: (707) 583-2064, ext. 2027. (Summer Burkes)

Send tapes to Demo Tape, Bay Guardian, 520 Hampshire, S.F., CA 94110.

The Demo Tape o' the Week is available in MP3 format — check it out at sfbg.com. If you or your band wish to submit a demo, include a signed copy of our legal release, online at www.sfbg.com/AandE/demo/release.html.

demo tape o' the week

Classical

Conservatory Baroque San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 8pm. The ensemble celebrates the work of Purcell with a performance.

San Francisco Symphony Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$23-165. See Sat/21.

4805 Foothill, Oakl; (510) 535-5623. 6:30pm, call for price. A panel of local activists, including Karleen Lloyd of People United for a Better Oakland and Nicole Sawaya from Pacific News Service, discuss various issues relating to media and community access to information sources.

Whirling Dervishes of Turkey Marin Center, Avenue of the Flags, San Rafael; (415) 472-3500 or (415) 572-7770. 8pm, \$16-22. The mystical Whirling Dervishes perform a traditional prayer ceremony.

Benefits

Celebrity pool toss Phoenix Hotel, 601 Eddy; 551-5190. 6pm, \$100. Local celebrities and civic and corporate leaders offer themselves as pool bait during this fundraiser for the Tenderloin Neighborhood Development Corporation.

Sister Helen Prejean Grace Cathedral, 1100 California; 749-6300. 7pm, donation. The Nobel Peace Prize nominee and author of *Dead Man Walking* discusses her work as a minister for condemned prisoners on Louisiana's death row. Also speaking is Renny Cushing, executive director of Murder Victims' Families for Reconciliation. Proceeds benefit California People of Faith Working Against the Death Penalty.

Strybing Arboretum benefit auction Strybing Arboretum and Botanical Gardens, Golden Gate Park, Ninth Ave at Lincoln; 661-1316. 5-8pm, \$25. This benefit auction for the Helen Crocker Russell Library of Horticulture features 42 pieces featured in the book *Women of Flowers: A Tribute to Victorian Women Illustrators*. Other delights during the event include wine, hors d'oeuvres, music, and a raffle of interesting prizes.

Authors

bell hooks *Intersection for the Arts*, 446 Valencia; 626-2787. 8pm, \$5-15. The author reads from *All about Love: New Visions*, as well as new essays.

Paul Krassner *City Lights Booksellers and Publishers*, 261 Columbus; 362-1901. 7pm, free. The author talks about *Sex, Drugs, and the Twinkie Murders*.

Stephen Mitchell *Stacey's Bookstore*, 581 Market; 321-4687. 12:30pm, free. The author talks about *Bhagavad Gita*.

Deborah L. Price *Solar Light Books*, 2068 Union; 567-6082. 7:30pm, free. The author talks about *Money Therapy*.

Jeff Shaara *Herbst Theatre*, 401 Van Ness; 392-4400. 8pm, \$17. The author of *Gone for Soldiers* is interviewed by Roy Eisenhardt.

Judith Tannenbaum *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The local poet talks about the memoir *Disguised as a Poem: My Years Teaching Poetry at San Quentin*.

thursday 19

Around town

Medea Benjamin *World Affairs Council*, 312

Sutter; 293-4600. 5:15pm, \$3-10. The Green Party candidate for the Senate talks about the role national leaders can play in international politics.

Maya Lin *Herbst Theatre*, 401 Van Ness; 392-4400. 8pm, \$17. The architect and designer of the Vietnam Veterans' Memorial is interviewed by Roy Eisenhardt.

Mural workshop *Precita Eyes Mural Arts and Visitors Center*, 2981 24th St; 285-2287. 7-9pm, \$35, reservations required. Muralist Susan Cervantes leads this monthly class on how to create a mural, as well as the art form's artistic and social significance.

'neo-eiga: New Japanese Cinema' *Consulate General of Japan*, 50 Fremont, Suite 2200; 986-4383. 5:30pm, free (registration in advance recommended). See 8 Days a Week, page 94.

'Re-imagining of Christianity' *California Institute of Integral Studies*, 1453 Mission; 575-6175. 7-9pm, \$20-25. The Rev. Alan Jones gives a lecture on this topic.

'WineSpiritFood2000' 42 Degrees, 235 16th St; 777-5558. 6pm, \$40. This monthly wine tasting event focuses on a tour of ripasso, a wine-making technique, by Alan Sobczak.

Bay Area

'Black Artists and the Aesthetics of Interrogating Whiteness' *Berkeley Art Center*, 1275 Walnut, Berk; (510) 644-6893. 7:30pm, free. Phyllis J. Jackson gives a slide lecture on black art's criticism of white culture.

Benefits

Kristen McNamara *Palace of Fine Arts*, 3301 Lyon; (650) 347-2453. 6:30pm, \$30-40. The 15-year-old country-pop singer performs a benefit concert for California Pacific Medical Center's pediatric programs.

Authors

Brian Bouldrey *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The novelist and *Bay Guardian* contributor talks about *Love, the Magician*.

Fred Busch *Stacey's Bookstore*, 581 Market; 321-4687. 12:30pm, free. The author talks about *Don't Tell Anyone*.

Ronnie Cummins *Modern Times*, 888 Valencia; 282-7025. 7:30pm, free. The coauthor talks about *Genetically Engineered Foods*.

Krandall Kraus and Paul Borja *A Different Light Bookstore*, 489 Castro; 431-0891. 7:30pm, free. The authors talk about *It's Never about What It's About*.

friday 20

Around town

'New Orleans 1900: The Birth of Jazz' *Herbst Theatre*, 401 Van Ness; 392-4400. 8-10:15pm, \$25-55. Through Sat/21. See 8 Days a Week, page 94.

Telegraph Hill Neighborhood Center anniversary *San Francisco Italian Athletic Club*, 1630 Stockton; 421-6443. 6:30pm-midnight, \$110. The civic organization celebrates 110 years with *Place*, a documentary on its origins, and music and dancing with Johnny Nitro and the Door Slammers.

'The Way of the Tea' *Urasenke Foundation*, 2143 Powell; 433-6553. 6pm, \$15. The foundation hosts this monthly lecture and presentation of the Japanese tradition called *chanoyu*, or the way of the tea, and opens its tearoom to the public.

Authors

Robert Creeley *Gershwin Theater*, 2350 Turk; 338-2227. 7:30pm, free. See 8 Days a Week, page 94.

Curstone Press's 25th anniversary *Modern Times Bookstore*, 888 Valencia; 282-7025. 7:30pm, free. The nonprofit publishing house celebrates its birthday with an evening of readings by Doug Anderson, Maketa Groves, Deborah major, and others.

Eric Martin *Stacey's Bookstore*, 581 Market; 321-4687. 12:30pm, free. The author talks about *Luck*.

Bay Area

Alvin F. Poussaint and Amy Alexander *Marcus Books*, 3900 MLK Jr. Way, Oakl; (510) 652-2344. 6:30pm, free. The two authors talk about *Lay My Burden Down*.

saturday 21

Around town

Exotic Erotic Ball *Cow Palace*, 2600 Geneva; 567-BALL. 8pm-2am, \$49.50. See 8 Days a Week, page 94.

Habitat restoration party *Golden Gate Park, Conservatory of Flowers*; 566-1876. 10am-noon, free. Join the San Francisco Recreation and Parks Department in a work party in the oak woodlands area of Golden Gate Park.

Halloween costume sale *San Francisco Opera*, 2400 Cesar Chavez; 551-6300. 10am-4pm, free. People looking for the perfect Halloween costume can choose from garb of all types, from production gear to rare items worn by Luciano Pavarotti or designed by Gianni Versace and Bob Mackie, with prices ranging from \$25 to \$5,000.

'New Orleans 1900: The Birth of Jazz' *Herbst Theatre*, 401 Van Ness; 392-4400. 10am-4pm, \$25-30. See 8 Days a Week, page 94.

Oktoberfest 2000 *Fort Mason Center, Marina at Laguna*; (510) 553-9001. 11am-11pm, \$12. See 8 Days a Week, page 94.

Self magazine's 'Workout in the Park' *Golden Gate Park, Sharon Meadow*; (888) 844-SELF. 10am-3pm, \$5-10. The fitness magazine hosts a day of workout sessions, health seminars and classes led by fitness experts such as Kathy Smith.

Tour of Conservatory of Flowers *Golden Gate Park, Conservatory of Flowers*; 750-5221. 9-11am, free. Take a hard-hat tour of the Conservatory of Flowers, which has been closed since 1995 and is being renovated.

Bay Area

Cat Expo *Marin Humane Society*, 171 Bel Marin Keys, Novato; (415) 883-4621, ext. 366. 10am-4pm, free. This "kitty carnival" features cat commodities such as toys and furniture, raffles benefiting the society, food, wine, and music by the Swing Fever Band.

Fall fruit tastings *Berkeley Farmers' Market, Center at MLK Jr. Way, Berk*; (510) 548-3333. 10am-3pm, free. Taste seasonal varieties of apples, persimmons, and Asian and European pears at this weekly farmers market.

'Violence! Scientific and Spiritual Perspectives' *UC Berkeley, International House, Great Hall, Berk*; (510) 527-2935. 9am-5pm, free. Various scholars, activists, authors, and individuals convene at this annual convention, in its eighth year, hosted by Ahimsa (sanskrit for nonviolence), a nonprofit, nonsectarian organization.

Benefits

Guinness Oyster Festival *Fort Mason Center, Great Meadow, Marina at Buchanan*; 561-2299, ext. 20. Noon-5pm, \$5. The San Francisco Bay-keeper hosts a food and music festival featuring local oyster growers, plenty of Guinness and food vendors, and sets by Stroke 9, the New Morty Show, and the Shelley Doty X-tet. The fundraiser helps the BayKeepers clean up and preserve the San Francisco Bay and restore its fisheries.

'Sansei Live!' *San Francisco Design Center-Gallery*, 101 Henry Adams; 921-6822. 7:30pm-1am, \$15-75. Kimochi Inc., an organization that helps local Japanese American seniors, hosts a fundraiser with music by Hiroshima's June Kuramoto, the George Yoshida Combo, and After Dark. Comedian Amy Hill, and artist Judi Nihei are the evening's MCs.

Satyajit Ray film festival *Cultural Integration Fellowship*, 2650 Fulton; 386-9590. 8pm, \$12-35. Three of the Indian director's films are shown during this benefit for the Cultural Integration Fellowship. The second is *Charulata*.

Bay Area

'A Golden Moment' *Oakland Arena*, 7000 Coliseum, Oakl; (415) 478-BASS. 7:30pm, \$35-150. Skaters Kristi Yamaguchi, Brian Boitano, Scott Hamilton, Ekaterina Gordeeva, Kurt Browning, Rosalynn Summers; dance pairs Renee Roca and Gorsha Sur and Jenni Meno and Todd Sand; and country music star Martina McBride, Peabo Bryson, Gary Morris, Jennifer Paige, and Bobby Caldwell and his Big Band join MCs Richard Roundtree and Peggy Fleming in this benefit for local breast cancer organizations.

'Ralph Nader Super Rally' *Kaiser Auditorium*, 10 Tenth St, Oakl; 701-1389. 6:30pm, \$15. The Green Party candidate makes up for being excluded from the debates by hosting his only California "Super Rally"; a surprise major musical guest is expected to entertain.

Authors

Ch'oe In-ho and O Chong-hui *Asian Art Museum of San Francisco, Trustees Auditorium, Golden Gate Park, 75 Tea Garden*; 379-8879. 7pm; free with museum admission. The two Korean authors join translator Bruce Fulton in a bilingual presentation of their work.

Bay Area

Summer Brenner *Museum of Children's Art*, 538 Ninth St, Ste 210, Oakl; (510) 848-4777. 1-3pm, free. The author talks about *Ivy: Tales of a Homeless Girl in San Francisco*.

sunday 22

Around town

Filmmaking seminar *Media Arts Building*, 346 Ninth St, Second fl; 820-9633 (reservations required). 7pm, \$3. The Film Arts Foundation sponsors a lecture and discussion on filmmaking with the director and writers of the new film *Playing Mona Lisa*.

Oktoberfest 2000 *Fort Mason Center, Marina at Laguna*; (510) 553-9001. 11am-7pm, \$12. See 8 Days a Week, page 94.

Continued on page 126

events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

wednesday 18

Around town

Greg Basamian *San Francisco Art Institute*, 800 Chestnut; 771-7020. 7:30pm, \$4-6. The 3-D sculptor discusses his work.

'Digital Wave' *Film Arts Foundation*, 346 Ninth St; 552-8760. 7-10pm, \$15-60, reservations required. This lecture series explores various approaches to shooting film with digital equipment. The first class, "Next Wave of Digital Filmmaking," showcases different visual approaches to digital video.

Mervin Field *Levi's Plaza Auditorium*, 1155 Battery; 777-3820. 7pm, \$10. The chair of the Field Institute and founder of the Field Poll gives a talk titled "California and the 2000 Elections."

Financial focus group *Consumer Credit Counseling Service*, 77 Maiden; 788-0288. 6-7:30pm, free. Join other fiscal-minded individuals at this participatory discussion.

'Web Marketing That Works' *San Francisco Chamber of Commerce*, 235 Montgomery; 392-4250. 6pm, \$20-25. Michael Tchong, founder of Iconoclast, an Internet marketing magazine, gives a lecture on this topic.

Bay Area

Myra Goodall Block and Susan Taber Avila *California College of Arts and Crafts, Textile Arts Department*, Rm L3, 5301 Broadway, Oakl; (510) 587-3703. 7pm, free. The two artists give a slide lecture on their new Internet site for fiber artists, *Fiberscene*.

'Freedom vs. Destiny' *book discussion group* *Oakland Public Library, Rockridge Branch*, 5366 College, Oakl; (510) 597-5017. 7-9pm, free. The group continues its monthly discussion series with Saul Bellow's *Seize the Day*; Leon Ginsky moderates.

Gilmar Mauro *La Peña Cultural Center*, 3105 Shattuck, Berk; 255-7296. 8pm, \$5-10. The activist and member of Brazil's Landless Workers Movement discusses his country's struggle for land reform.

'Our Right to Know: Local and Global Perspectives' *Oakland Public Library, Melrose Branch*,

VISIT US @ WWW.BLAKEBAR.COM

Blakes
ON TELEGRAPH

WED 10/18
Third World Dance
UcBuu DJ, Odd1, & Kuu
HipHop, Funk, Reggae

THURS 10/19
ILLA-DAPTED
Bored Stiff, SACRED HOOP

FRIDAY 10/20
Blue Marmalade
The **Slaptones**
FUNK IN THE EXTREME

SATURDAY 10/21
75 DEGREES
PSYCHOKINETICS

HIPHOP
Sunday 10/22
Yellow 5
Heavy Petting Zoo
Rock

Monday 10/23
The Original
Blue Monday Jam
Steve Garmon & Mz Dee
Blues

Tuesday 10/24
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events

calendar

around town, authors, attractions & benefits

Sunday 22

From page 125

Benefits

'Californians for Drug Free Youth' Golden Gate Park, Polo Field; 558-5553. 7am, call for price. This 5K run benefits the San Francisco Police Department's Operation Dream and SF Striders' track and field programs.

Clarion Alley block party Between Mission and Valencia and 17th and 18th Sts; 552-3788. 3-11pm, donation. Mission District residents hold a block party with music, DJs, film and video projections, and new murals by local artists. Proceeds benefit the Clarion Alley Mural Project, which funds the alley's wall-to-wall murals.

'Making Strides Against Breast Cancer' Golden Gate Park, Speedway Meadow; 1-877-906-7222. 8am, free. The American Cancer Society holds the Bay Area edition of this nationwide event, inviting local men, women, and children to take a five-mile walk in support of the society's breast cancer programs.

'Run for College' Marina at Scott; (510) 302-0150. 9am, \$20-25. The College Kids, a nonprofit organization, hosts this 5K run and walk to benefit its efforts to help children in low-income neighborhoods attend college.

'Taste of the Greenbelt' Golden Gate Club, Presidio; (800) 543-GREEN. 1-4pm, \$50. The Greenbelt Alliance holds a wine and food tasting fundraiser, with the help of several restaurants, wineries, and food producers, for its land conservation and urban planning efforts.

Bay Area

'Run for Peace' Berkeley Marina, Berk; (510) 658-7020. 9am, \$18-20. The East Bay chapter of the United Nations Association holds a 10K run and 5K walk through the marina park to raise funds for its promotion of global peace.

Alice Walker King Middle School, 1781 Rose, Berk; (510) 848-6767, ext. 609. 7:30pm, \$10-13. The author talks about the memoir *The Way Forward Is with a Broken Heart*. Proceeds benefit Berkeley EcoHouse, an environmental demonstration home, and community radio station KPFA, 94.1 FM.

Authors

Suzanne Jill Levine City Lights Booksellers and

Publishers, 261 Columbus; 362-1901. 1pm, free. The author talks about *Manuel Puig and the Spider Woman*.

Bay Area

Jenny Scholten Mama Bears Women's Books, 6536 Telegraph, Oakl; (510) 428-9684. 3pm, free. The novelist talks about *Day Stripper*.

Monday 23

Around town

Tina Barney San Francisco Art Institute, 800 Chestnut; 771-7020. 7:30pm, \$4-6. The photographer gives a lecture on her work.

Robert Greenberg San Francisco Performances, 500 Sutter; 398-6449. 7pm, \$25. The noted musicologist gives a lecture titled "Twentieth Century Music: You Need No Longer Be Afraid."

Transgender 101 Harvey Milk Civil Rights Academy, 4235 19th St; 552-7200. 6:30-9:30pm, free. Marcus de Maria Arana and Larry Brinkin lead a workshop on laws that protect transgendered people.

Benefits

CIIS Gala Asian Art Museum, Golden Gate Park, 75 Tea Garden; 575-6110. 5:30pm, \$175. The California Institute of Institutional Studies hosts a fundraiser featuring keynote speaker and historian Dr. Riane Eisler, honorary co-chairs Laurance S. Rockefeller and Marianne Williamson, and a tour of the museum's Chinese art exhibit.

'Tress Rehearsal: An Evening of Theatrical Hair' Elevation Salon and Café, 451 Bush; 908-1661. 6pm, \$45-55. See 8 Days a Week, page 94.

Authors

Alan Deutschman Stacey's Bookstore, 581 Market; 321-4687. 12:30pm, free. The author talks about *The Second Coming of Steve Jobs*.

Brenda Feigen A Different Light, 489 Castro; 431-0891. 7:30pm, free. The author talks about *Not One of the Boys*.

Chang-Rae Lee Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The author of *A Gesture's Life* is interviewed by Ellen Greenblatt.

Meredith Marin Booksmith, 1644 Haight; 863-

2415. 7pm, free. The author talks about *Class Dismissed*.

Bay Area

Paisley Rekdal Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The poet and essayist talks *The Night My Mother Met Bruce Lee: Observations on Not Fitting In*.

Tuesday 24

Around town

Lesbians and cancer UCSF, 3333 California, Rm 263; 502-5593. Noon-1pm, free. Suzanne Dibble, R.N., and Drs. Rani Eversley and Darlene deManicor discuss their research on this topic.

San Francisco Board Fair Yerba Buena Center for the Arts, 701 Mission; 399-2652. 5:30-7:30pm, free. A day of "matchmaking" is held between local citizenry and several nonprofit organizations, including the Stop AIDS Project, the Chinatown Community Children's Center, and the Health Initiatives for Youth, in the hopes of finding board members for the groups.

Bay Area

Fall fruit tastings Berkeley Farmers Market, Derby at MLK Jr. Way, Berk; (510) 548-3333. 2-7pm, free. See Sat/21.

Benefits

Gay and Lesbian Travel Expo Argent Hotel, 50 Third St; 437-3800. 4-8pm, \$5. Attendees can learn about possible vacation spots from 100 top gay-friendly travel agencies at this expo, which benefits the AIDS/HIV Nightline.

Authors

Cara Black Bird and Beckett Books and Records, 2788 Diamond; 586-3733. 6:30pm, free. The novelist talks about *Murder in Belleville*.

Rabbi David G. Dalvin Jewish Federation Building, 121 Steuart; 777-3820. 7pm, \$5-15. The coauthor of *The Presidents of the United States and the Jews* gives a talk titled "Jews on the Campaign Trail."

attractions/kid stuff

California Academy of Sciences Golden Gate Park; 750-7145. Daily, 9am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties" and "At Home in Vanuatu: Tradition in the West Pacific."

Exploratorium 3601 Lyon; 563-7337. Tues-Mon, 10am-5pm (Wed, 10am-9pm). \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception; current exhibits include "The Changing Face of Women's Health." Wed: Marina McDougall and Andy Masaki Bellows give a lecture on science films, specifically those by Jean Painlevé, along with a showing of his films, 7pm. Sat: The Women's Health Film Series kicks off with three short films, 2pm. Sat-Sun: Auto mechanic Lucile "Cile" Beatty gives a demonstration on car maintenance, 11am-3pm; "Fat of the Land" is shown in conjunction with the Women's Health Film Series, 11am, 1 and 3pm. Sun: An Internet-based discussion titled "Breast Cancer: What You Should Know" is held, 11am; the Women's Health Film Series continues with a showing of *Radical Daughters*, 2pm.

Randall Museum 199 Museum Way; 554-9600. Tues-Sat, 10am-5pm. \$6-7. This museum has exhibits and activities for kids. Exhibits include "Trash Bash," an exhibit that teaches how to conserve natural resources with illustrations and graphics. Sat: "Summer Saturdays" continues with "Fancy Fall Frames," 1pm.

San Francisco Maritime National Historical Park Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore.

San Francisco Zoo Sloat at 45th Ave; 753-7080. Daily, 10am-5pm. \$3-11. Check out the zoo's newest attractions, a rare white alligator residing in "Bon Temps Swamp," a custom-made habitat, and a meerkat and prairie dog exhibit. **Saturday art programs** at the Legion Legion of

critic's choice: events

'Bruce Lee: A Retrospective'

Oct. 22-Feb. 18, Chinese Culture Center

Bruce Lee: the man, the myth, the fist of fury. San Francisco Chinatown's most famous native son died in 1973, just before the release of his best-known film, *Enter the Dragon*. Since then, Lee has ascended into Dean-Marilyn-Elvis territory, an instantly recognizable figure whose life has been condensed into two iconic fragments: one, kung fu movies; two, the folklore surrounding his death. The Chinese Culture Center and the Bruce Lee Educational Foundation aim to flesh out the public's knowledge of Lee beyond martial arts and conspiracy theories with "Bruce Lee: A Retrospective," a display of more than 240 pieces of

Bruce-o-bilia culled from collectors and from Lee's widow, Linda Lee Caldwell: Lee's own letters, diaries, drawings, weapons, clothing, artifacts from his films, and more. The exhibition kicks off with the premiere screening of John Little's *Bruce Lee: A Warrior's Journey*, a documentary that features previously unseen footage from *Game of Death*, the film Lee was working on when he died. **Screening** Sun/22, 2 p.m.; **exhibit** Tues.-Sun., 10 a.m.-4 p.m. 750 Kearny, S.F. **Screening** \$35 (benefits Chinese Cultural Center), **exhibit** free. (415) 986-1822. (Cheryl Eddy)



STILL FROM BRUCE LEE: A WARRIOR'S JOURNEY

Continued on page 128

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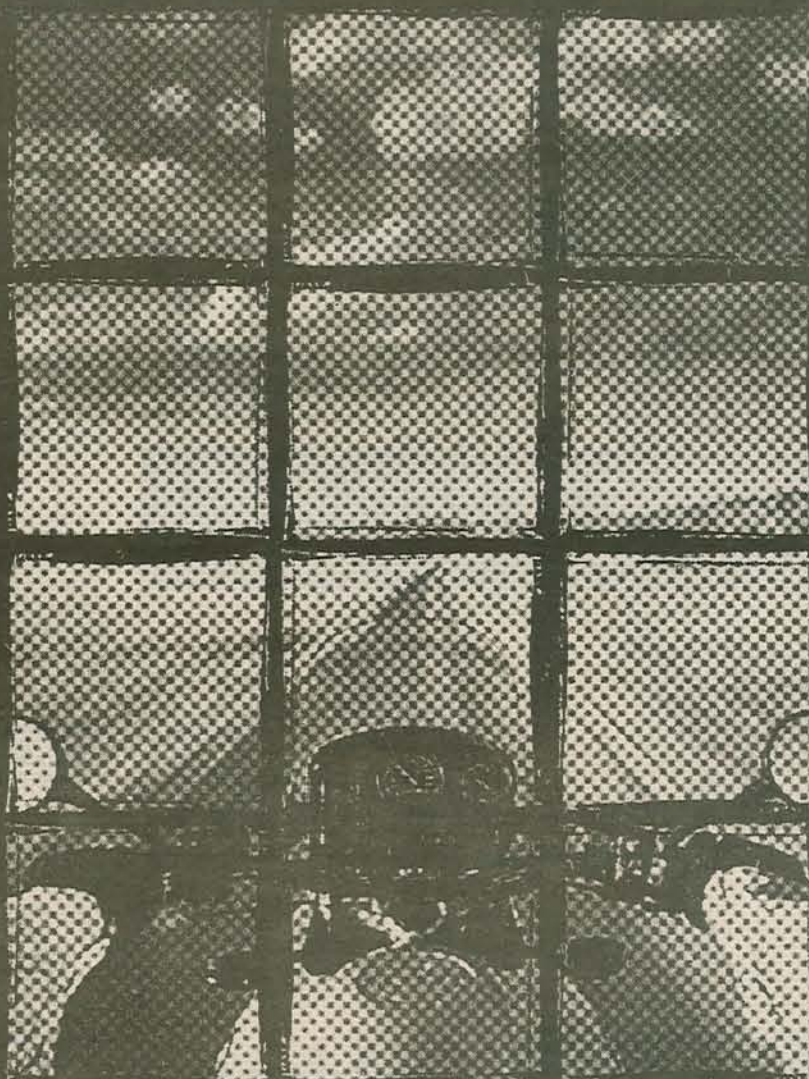
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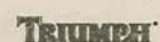
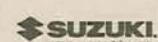
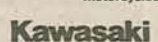
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art calendar museums & galleries

Attractions/Kid Stuff

From page 126

Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 2-3:30pm. \$5-8 (free for 11 and under). The school hosts "Anderson Family Day."
Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free. The arboretum boasts 7,500 plants from around the world. Current exhibits include a tribute to Victorian women horticulture illustrators.
Zeum 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The model arts and technology center features activities for kids and teenagers 8 to 18. Fri-Sat: Zeum continues its noir series with Jacques Tourneur's *Cat People*, Fri, 8pm; Sat, 1pm.

Bay Area

Aircraft carrier USS Hornet Museum, Pier 3, Alameda Point, Alameda; (510) 521-8448. Daily (closed Tues), 10am-5pm. \$5-9. This National Historic Landmark is the only aircraft carrier museum on the West Coast. Fri: A half-scale replica of the Vietnam Veterans Memorial in Washington, D.C., is unveiled during an opening ceremony, 11am. Sat: A wreath laying and candlelight vigil is held at the Memorial, 8-9pm.

Bay Area Discovery Museum 557 McReynolds, East Fort Baker near Sausalito; (415) 487-4398. Fri-Sun, 10am-5pm. \$6-7. The museum hosts learning labs, exhibits, and activities for children. A new exhibit, "Seuss," opens on Sat/14.
Chabot Space and Science Center 10000 Skyline, Oakl; (510) 530-3480. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting.

Lawrence Hall of Science Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Daily, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children. Sat: See the night sky through astronomical telescopes, 8-10pm, weather permitting. Sat-Sun: Learn how creatures of the dark use their senses to navigate around their environments in "Deep Dark Secrets," Noon, 1, 2 and 3pm. Sun: Learn how to cast soap into spooky Halloween creatures, 11am-12:30pm. \$12-30. A similar program is also held for adults, 1:30-3:30pm. \$35.
Oakland Museum of California 1000 Oak, Oakl; 1-888-OAK-MUSE. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$4-6 (free second Sun). Fri: Dartmouth professor Pamela Kyle Crossley gives a lecture titled "The Manchus in Global Context," 7pm. Sat: Dr. Crossley gives a lecture titled "How Difference was Different in the Qing Empire," 2pm. Sun: The museum hosts a celebration of Dias de los Muertos, or Days of the Dead, noon-4pm.
'Stories by Sandra Cisneros' Oakland Public Library, various locations, Oakl; (510) 834-7446. Thurs, 4:30 and 7pm. Free. Call for location. Word for Word, a local theater company, performs word-for-word selections from Cisneros's short story collections, including *The House on Mango Street* and *Woman Hollering Creek*.

every week

'Caregiving 101' California Pacific Medical Center, Women's Health Resource, 3698 California; 824-3269. Tues, 6pm. Free. These free classes help teach you how to assist a loved one living with HIV or cancer.

'Chinatown Night Market Fair' Portsmouth Square, Kearny at Washington; 397-8000. Sat, 6pm. Free. Through Nov 11. This weekly market offers lion dancing, Chinese opera, musical performances, and other events, in addition to an array of wares for purchase from several merchants.

'Open Mural Studio' Precita Eyes Mural Arts and Visitors Center, 2981 24th St; 285-2287. Thurs, 7:30pm. \$8. Participate in mural painting or mosaic-making projects.

Opera workshops Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Thurs, 2-5pm, 6-9pm; Fri, 6-9pm; Sat, 10am-1pm, 2-5pm. Free; reservations required. Visiting composer and librettist Carla Lucero conducts a series of workshops in various vocal disciplines; call for details.

Precita Eyes' Mission mural walks Precita Eyes Mural Arts Center, 2981 24th Street; 285-2287. Sat-Sun, 1:30pm. \$2-10. Tour more than 70 murals in the Mission during this six-block walk.

Wine tastings Hats Off! Wine Merchant, 3701 Geary, Ste 102; 750-9707. Fri, 3pm; Sat-Sun, noon. Free. Sample wines from France, California, and other locales.

Youth theater project Harvey Milk Institute, 100 Collingwood; 552-7200. Mon and Wed, 4pm. Free. Through Nov 8. This workshop for young people under 23 encourages active participation while learning the basics of acting and writing under the aegis of the San Francisco Mime Troupe.

Bay Area

Father-C.A.R.E. program for noncustodial dads Family Works, 4 Joseph, San Rafael; (415) 492-0720. Wed, 6pm. Free. This five-week class for noncustodial fathers discusses parenting skills, legal rights, cooperative parenting strategies, and other issues.

North Berkeley Senior Center 1901 Hearst, Berk; (510) 644-6107. Various ongoing events; call for times and prices. The nonprofit center holds ongoing social events and activities for senior citizens.

Practice your Spanish La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 7:30-9:30pm, free. Scott Pasternak leads this informal meeting for students eager to speak conversational Spanish in a comfortable setting.

Support group for women coming out Pacific Center, 2712 Telegraph, Berk; (510) 548-8283. Tues, 6:30pm. Free. Women of all ages who are coming out as lesbians or questioning their sexuality are invited to join this discussion and support group.

Women's spirituality classes Montclair Women's Cultural Arts Center, 1650 Mountain, Oakl; (510) 339-1832. Tues, 7pm. \$15-20. This ongoing series on women's spirituality continues with a lecture by Camila Martinez titled "Women Set to Music."

art

Art listings are compiled by Sean Dillingham. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Glen Helfand and Megan Wilson.

museums

Ansel Adams Center for Photography 250 Fourth St; 495-7000. Daily, 11am-5pm (first Thurs, 11am-8pm). \$5, \$3 students, \$2 seniors and youths, free for 12 and under and members.
Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm; for the duration of "Golden Age," extended evening hours Thurs-Sat until 9pm). Regular admission: \$7, \$5 seniors, \$4 youths; "Golden Age" exhibit requires \$6-per-person surcharge.
California Historical Society 678 Mission; 357-1848, ext 14. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for five and under and members.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "An American Focus: The Anderson Graphic Arts Collection." Almost 200 prints, monotypes, and multiples go on display as part of the Anderson Graphic Arts Collection. Through Dec 31.

Cartoon Art Museum 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Selections from the Permanent Collection." Ongoing.

M.H. de Young Memorial Museum 75 Tea Garden Drive, Golden Gate Park; 863-3330. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths (free first Wed). "From Three Continents: Textile Acquisitions, 1996-2000." Through Dec 31. "Art of Oceania." Works from Pacific Island regions. Ongoing. "Gallery One: An Art Exhibition for Children." Ongoing. "A New de Young in Golden Gate Park: Concept Plan by Herzog and de Meuron." Ongoing.

Jewish Museum 121 Steuart; 543-8880. Sun-Wed, 11am-5pm; Thurs, 11am-8pm. Call for prices. \$5, \$3 students and seniors (free first Mon; Thurs 6-8pm), free for 11 and under and members.

Mexican Museum Fort Mason Center, Bldg D, Marina at Laguna; 441-0404. Wed-Sun, 11am-5pm (first Wed, noon-7pm). \$4, \$3 students and seniors (free first Wed). "Chicanos en Mictlán: Día de los Muertos in California." Through a survey of the history of the Day of the Dead observances in California, the Mexican Museum traces the evolution of the holiday and its transplantation to the United States. Through Dec 31.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Beniamino Bufano: A Retrospective." Various sculptures, paintings, prints, poems, and mosaics highlight the career of the famed San Francisco sculptor. Through Jan 14, 2001.

San Francisco African American Historical and Cultural Society Fort Mason Center, Bldg C, Rm 165, Marina at Laguna; 441-0640. Wed-Sun, noon-5pm. \$2, \$1 students and seniors.

San Francisco Museum of Craft and Folk Art Fort Mason Center, Bldg A, Marina at Laguna; 775-0990. Tues-Fri and Sun, 11am-5pm; Sat, 10am-5pm. \$3, \$5 families, \$1 students and seniors (free Sat, 10am-noon; first Wed, 11am-7pm). "A Tribute to Dorothy Weiss." A celebration of one of the West Coast's most committed exhibitors of ceramic and glass. Through Nov 26. "Death and Memory: Mexico's Día de los Muertos." Various objects used to celebrate Mexico's Day of the Dead are on display in conjunction with the Mexican Museum's "Chicanos en Mictlán" exhibit. Through Nov 26.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (closed Wed). \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Paul Klee: Recent Acquisitions of the Djerassi Collection." Through Tues/24. "Matisse and Beyond: A Century of Modernism — Painting and Sculpture from the Permanent Collection." Ongoing. "The Darker Side of Playland: Childhood Imagery from the Logan Collection." Thirty works explore and undercut the traditionally blissful imagery of childhood. Through Jan 2001. "Celebrating Modern Art: The Anderson Collection." More than 330 paintings, sculptures, and works on paper will take up three floors of gallery space in this selection of works from the Anderson collection. Through Jan 15, 2001.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths (free first Thurs, 5-8pm). "Multiple Sensations: Series, Collections, Obsessions." Video, film, photography, sculpture, painting, and other work make up this new exhibit, which includes *Food Chain*, Catherine Chalmers, *On the Edge of the Western World: Loans from the invisible Museum*, various artists; various works, Mark Dean Veca; *Drift*, Michael Light; *Bibliomancy*, Wenyon and Gamble; *Starstruck: Photographs from a Fan*, Gary Lee Boas; *Detonation Deutschland, Global Soup*, and *Ekstase*, Steinfel/Rosefeldt; and *Pierogi 2000: Flat Files*, created by Joe Amrhein. Part of Yerba Buena's new "Multiple Sensations: Series, Collections, Obsessions" exhibit, *Pierogi 2000* is a delectable, treasure-filled treat for the curiosity-inclined. "Flat Files" functions as a means to display the work of some 600 sketchers, photographers, painters, and text artists all at the same time. The collection at Center for the Arts features more than 300 artists, including 34 from San Francisco, who have been added to the mostly New York-based banquet of abundance. Through Sun/22. (Wilson)

Bay Area

Angel Island Immigration Station Men's Barracks, Angel Island; (415) 543-0520. Accessible by ferry from Tiburon, (415) 435-2131; San Francisco, Oakland, Alameda, and Vallejo, (415) 773-1188. Daily, 11am-3pm.

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part I of this two-year exhibition, "Spring and Summer," includes cultural objects that highlight the passage of time. Through May 2002.

Mills College Art Museum 5000 MacArthur, Berk; (510) 430-2164. Tues-Sat, 11am-4pm; Sun, noon-4pm. Free. "Amy Kaufman: Drawings and Paintings." Works by Oakland artist Amy Kaufman. Through Sun/22.

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$6, \$4 seniors and students. "California Species: Biological Art and Illustration." Works that focus on detailing native California species and habitats. Through May 2001. "Secret World of the Forbidden City." Art objects from the Chinese Imperial Court during the Qing dynasty. Through Jan 24, 2001.

UC Berkeley Art Museum 2626 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "Shirin Neshat/MATRIX 187 Turbulent." Dual-screen sound and film installations address the social, political, and psychological experience of women in contemporary Islamic societies. Through Nov 12. "Wolfgang Laib/MATRIX 188 Pollen From Pine." Installation created using pine tree pollen. Through Dec 17. "Amazons in the Drawing Room." Works by Romaine Brooks. Through Jan 16, 2001.

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galleries

Opening

Bonnafont 946a Greenwich; 453-7643. Sat-Sun, 2-5pm. "Bronze Sculpture," works by Joseph Bacon (reception Thurs/19, 5-7:30pm). Oct 19-29.

Chinese Culture Center 750 Kearny, Third fl; 986-1822. Tues-Sun, 10am-4pm. "Bruce Lee: A Retrospective," Oct 22-Feb 18, 2001. See Critic's Choice in Events listings.

Friday the Thirteenth West 331 Potrero; 863-2285. Thurs-Sat, 1-5pm. Drawings on paper and papier-mâché and mixed-media sculptures by Paul Moshhammer (reception Fri/20, 6-8pm). Oct 20-Nov 25.

GLBT Historical Society 973 Market, Ste 400; 777-5455. Fri, 1-5pm; Sat-Sun, 2-5pm. "Lost and Found: A Museum of Lesbian Memory, Part I," a collaborative exhibit by Kim Anno and E.G. Crichton (reception Fri/20, 5-7:30pm). Oct 20-Dec 1.

Brian Gross Fine Art 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New works by Ed Moses (reception Nov 2, 5:30-7:30). Oct 19-Dec 2.

Herbst International Exhibit Hall 385 Moraga; 824-6521. Thurs, noon-8pm; Fri-Sun, noon-5pm. "New Fangle 2000," works by emerging artists working with technology-based media (reception Thurs/19, 7-10pm). Oct 20-Nov 19.

Hospitality House 146 Leavenworth; 749-2132. Call for hours. "Leaves of Autumn: New Works at Hospitality House," works by low-income, homeless, and at-risk artists (reception Sat/21-Sun/22, 11am-6pm). Oct 21-Dec 5.

A New Leaf 1286 Gilman, Berk; (510) 525-7621. Wed-Sun, 10am-5pm. "Mostly Glass Sculpture," an outdoor show of sculpture with glass (reception Sat/21, 3-5pm). Oct 21-Dec 17.

Ruby's Clay Studio and Gallery 552A Noe; 558-9819. Call for hours. "Elemental Forms," new works in raku and high-fire clay by Carol Badran; glasswork by George Melnikoff. Ongoing. "New, Functional Work," ceramic works by Andrew DeWitt. Oct 19-31.

San Francisco Center for the Book 300 De Haro; 565-0545. Mon-Fri, noon-5pm. "Learning Curve/s," recent works by the Mills College Book Arts Program and the artists that influenced them (reception Fri/20, 6-8pm). Oct 20-Jan 6, 2001.

Student Center Art Gallery Cesar Chavez Student Union, SFSU, 1650 Holloway; 338-2580. Mon-Thurs, 11am-7pm; Fri, 11am-4pm. "Instigating Banality," a group exhibition exploring redundancy and the everyday (reception Wed/18, 11am-7pm). Oct 18-Nov 16.

Terrain 165 Jessie, Second fl; 543-0656. Wed-Sat, 11am-5:30pm. "Once Upon a Time," various works interpreting the meaning of famous nursery rhymes and fairy tales (reception Thurs/19, 5:30-8pm). Oct 19-Nov 11.

Thatcher USF, Gleason Library/Geschke Center, 2130 Fulton; 422-2434. Call for hours. "Gravity's Pull," sculpture by Pamela Blotner and Kit Cameron (reception Thurs/26, 4-6pm). Oct 23-Jan 5, 2001.

Toki 1212 San Pablo, Berk; (510) 524-7363. Call for hours. "Ramble," sculpture by Daniel Tiffany (reception Sun/22, 1-4pm). Oct 19-Nov 22. **Traywick** 1316 10th St, Berk; (510) 527-1214. Tues-Sat, 11am-6pm; Sun, noon-5pm. "Pattern and Practice," photographs by Marco Breuer (reception Wed/18, 6-8pm). Oct 18-Nov 26.

Ongoing

Albers 760 Market; 391-2111. Wed-Sat, 10am-2pm. "Master Carver of Pangnirtung," works by Jacob Ishulutaq. Through Sat/21.

Alliance Française 1345 Bush; 775-7755. Mon-Thurs, 9am-9pm; Fri, 9am-7pm; Sat, 9am-1pm. Paintings by Jacques Bercut and Yoke-Ping Bruand. Through Mon/30.

Amersand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 10am-5pm. "Peripheral Stretch," works by Robert Gutierrez, Jeff Morris, and R.E. Sanchez. Through Nov 3.

ArtHaus 1053 Bush, Ste 2; 922-8219. Call for apt. "Paper Products: Works in, on, and about Paper," featuring works by Adam Kurtzman, Suzanne Benton, Samuel Fleming Lewis, and others. Through Dec 30.

Artseal 1874 Larkin; 567-3523. Mon-Fri, 10am-6pm; Sat, 10am-5pm. "Vintage Photographs from the First Half of the 20th Century," various works. Through Nov 4.

John Berggruen 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "Colors and Curves," original lithographs by Ellsworth Kelly. "Realm," new sculpture and drawings by Kiki Smith. Both exhibitions through Sat/28.

Bradford Campbell 251 Post; 677-0919. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New paintings and works on paper by Daniel Phill. Through Sat/28.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. New works by Michael Stevens. Through Nov 4.

Canessa 708 Montgomery; 296-9029. Mon-Fri, 11am-5pm. New works by Quang Hong. Through Nov 2.

Center for African & American Art and Culture 762 Fulton; 928-8546. Mon-Fri, 8am-noon. "The Left of Wisdom: A Message to the Ages," works by Malik-Heru Jawanza Seneferu. Through Sun/29.

Chinatown Community Arts Program Gallery 750 Kearny, Third fl; 957-1146. Tues-Sat, 10am-4pm. "Music in a Movement: Emerging API Identity in the '70s," various works. Through Nov 11.

Crucible Steel 2050 Bryant; 648-7562. Daily, 10am-10pm. "Gather," sculpture by Carrie Luker, Laurila, Yancy Yesovich, and Jehanne Rogawski. Through Nov 1.

Culture Cache 731 Florida; 642-2360. Call for

hours. "Mission Detritus," various works incorporating found objects. Through Nov 5.

Dolby Chadwick 266 Sutter, Fourth fl; 956-3560. Tues-Sat, 10am-6pm. Recent works by Mari Marks Fleming. Through Nov 18.

Ebert 49 Geary, Fourth fl; 296-8405. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Recent works by Linda Symonds. Through Tues/31.

871 Fine Arts 49 Geary; 543-5155. Tues-Sat, 10:30am-5:30pm. "From Paper: Mosaics and Cut-Outs," works constructed from inexpensive paper materials by Dan Max. Through Dec 24.

Erickson and Elins 345 Sutter; 981-1080. Tues-Fri, 10am-5:30pm; Sat, 11am-5pm. "The Fire Festival Chronicles," recent works by Dennis Evans. Through Sat/28.

Fine Arts Gallery 1600 Holloway, SFSU; 338-6335. Mon-Sat, noon-4pm. "2000 Faculty Exhibition," works in various media by members of the SFSU art department. Through Thurs/19.

Fraenkel 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "About Faces," photographs dealing with the psychological portrait. Through Sat/28.

Fuse 493 Broadway; 788-2706. Mon-Fri, 5pm-2am; Sat-Sun, 6pm-2am. New works by Stephen Tompkins. Through Nov 30.

Galeria de la Raza 2857 24th St; 826-8009. Tues-Sat, noon-6pm. "Amigo Racism: Mickey Mouse Meets the Taco Bell Chihuahua," works by various artists. Through Nov 4.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. "utopiancannibal.com," new works by Enrique Chagoya. Through Nov 4.

Gallery 650 (650) Delancy; 512-7716. Hours by appointment. "Striking Poses," photographs by Max James Fallon. Through Nov 4.

Hackett-Freedman 250 Sutter, Fourth fl; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Paintings by Robert De Niro, Sr. Through Sat/28. "Ocean Park," paintings on paper by Richard Diebenkorn. Through Dec 2.

Haines 49 Geary; 397-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm). "River," photographs and installation by Andy Goldsworthy. Through Dec 2.

Hang Gallery 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. Paintings by Stephanie Jucker. Through Mon/23.

Hespe 1776 Union; 776-5918. Wed-Sat, 11am-6pm; Sun, noon-5pm. "Visions from the Costa Brava," paintings by Eric Zener. Through Tues/31.

Pasquale Iannetti 531 Sutter; 433-2771. Mon-Sat, 10am-6pm. Various works by European, American, and Mexican masters. Ongoing.

Istituto Italiano di Cultura 425 Washington; 788-7142. Mon-Fri, 9am-5pm. Recent works by Italian-American painter Ugo Di Portanova. Through Nov 3.

jennjoy 49 Geary, Fourth fl; 398-2040. Tues-Sat, 11am-5pm. "Ataraxy," works by Leona Christie, plus new works by Luisa Kazanas. Through Sat/28. See Critic's Choice.

Kalart 855 Sansome; 693-9727. Mon-Sat, 10am-

6pm; Sun, noon-6pm. "Silk and Steel," watercolors and sculptures by Elaine Badgley Arnoux and Harold Kozloff. Through Nov 13.

Robert Koch Gallery 49 Geary; 421-0122. Tues-Sat, 10:30am-5:30pm. "You're Not from Around Here," photographs by Mike Smith. Through Sat/28.

George Krevsky Gallery 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. "Lawrence Ferlinghetti, Works on Paper," a retrospective of the famous Beat figure's prints, drawings, and paintings. Through Sat/21.

Michael Martin 251 Post; 217-0700. Mon-Sat, 11am-5:30pm. Selected large-scale monotypes and prints from Smith Andersen Editions. Through Sat/21.

Anthony Meier 3007 Jackson; 351-1400. Tues-Fri, 11am-5pm. Works by German elementalists Wolfgang Laib. Through Nov 17.

Meridian 545 Sutter; 398-7229. Tues-Sat, 1-5pm. "Fall Out: Complicated Lies, Simple Acts of Heroism," paintings, sculpture, and installations dealing with nuclear themes. Through Tues/24.

Museum West Fine Art 170 Minna; 546-1113. Mon-Sat, 9am-6pm. "Transparency and Grace," works by Emiko Maeda. Through Sat/21.

New Langton Arts 1246 Folsom; 626-5416. Wed-Sat, noon-5pm. "C2C (Consumer to Capitalist)," a group exhibition curated by Courtney Fink. Through Nov 11.

Scott Nichols 49 Geary, Fourth fl; 788-4641. Tues-Sat, 11am-5pm. Koichiro Kurita, photograph prints on handmade rice paper. Through Sat/28. Photographs by Ruth Bernhard in celebration of her 95th birthday. Through Dec 2.

Octavia's Haze 498 Hayes; 255-6818. Tues-Sun, noon-6pm. "Plank Idols," new works by Nancy Losacker. Through Nov 11.

Quotidian 760 Market, Ste 252; 788-0445. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Sublime Intent," new prints by Tom Bonauro. Through Nov 4.

Refusalon 20 Hawthorne; 546-0158. Tues-Sat, 10am-6pm. "Magical Realism," works by Zadok Ben David. This Britain-based Israeli artist's latest exhibition is filled with figurative objects that trick the eye with low-tech wizardry rather than Siegfried and Roy glitz to

create landscapes with the human body. His signature works are delicate little effigies made from photo-etched stainless steel. They're wafer-thin bodies inspired by the writings of Gabriel Garcia Márquez and formed by an intricate lacework that's more space than solid matter. Through Sat/28. (Helfand)

'Re-Membering: Dismembered Memories' On sidewalk kiosks along Market between Van Ness and the Embarcadero; 252-2559. 24 hours. Through Mon/30. Original poster art by René Garcia and John Leños.

Andrea Schwartz 333 Bryant; 495-2090. Mon-Fri, 9am-5pm. "No Separation," new paintings by Howard Hersh. Through Fri/27.

S.F. Art Institute 800 Chestnut; 771-7020. Mon-Sat, 11am-6pm. Walter and McBean Gallery: "The World on Its Head," works by nine Belgian artists. Through Nov 25. Diego Rivera Gallery: Individual shows by Chen-Ju Pan, Elizabeth Jackson, and Rebecca Peters. Through Sat/21.

S.F. Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm. "After the Storm," environmental photography by Bob Walker. This retrospective exhibition of photographs by Bob Walker showcases the stunning beauty of the barren yet saturated landscapes captured in his work — landscapes that appear exotic at first but are actually photographs of the East Bay. Walker's shots of landscapes conjure up the style of the Old Masters — ominous, cerulean clouds rolling over the ocean at sunset, gently sloping hills of velvety green, a hazy light cast across a lake that shimmers with the reds and golds of the dry season. Through Nov 18. (Wilson)

S.F. Camerawork 115 Natoma; 764-1001. Tues-Sat, noon-5pm. "Democracy: The Last Campaign," a collaborative exhibit by Margaret Crane and Jon Winet (reception Fri/20, 5:30-8pm). Through Nov 18.

S.F. City Hall 1 Dr. Carlton B. Goodlett Place; 626-7498. Mon-Fri, 8am-8pm; Sat-Sun, noon-4pm. "Kathmandu: Impressions of the City at Its Margins," photography of Todd Herman. Through Sun/29. "Shades of San Francisco:

Continued on page 132

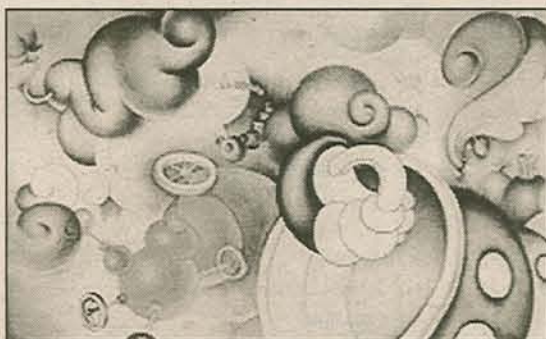
critic's choice: art

Leona Christie's 'Ataraxy,' Luisa Kazanas

Through Oct. 28, jennjoy

Leona Christie's "Ataraxy" marries science-fiction fantasy and domestic comedy, forming a hybrid world that eloquently presents highly complex

ideas, values, and meanings about the organization of social space and women's roles within it. Christie's sensuous ballpoint and gouache drawings in baby blues and charcoal grays create a bulbous, whimsical backdrop of new-frontier utopianism for a brigade of nubile femmes who look to be from the troubled American paradise of the 1950s. In *Conversation of the Pacifiers*, an assembly of demure, corpulent girls kneel at the feet of a comrade sitting in a globular craft and gazing into an orb while a vessel of svelte, bodacious babes shuttle past. In *Intermecine #2* the troupe reappears as a procession reminiscent of synchronized bathing beauties, gliding glamorously through space. One can't help thinking of such campy sci-fi movie classics as *Fantastic Voyage* or *Barbarella* when viewing Christie's work. In a more sublime approach, Luisa Kazanas's icy, flawless sculptures (including one of a taxidermic bird outfitted in a cast white urethane space suit and encased within a glass dome) seem to nod more accurately toward our culture's future in a space age of biotechnology and genetic engineering. Her prophetic take on human advancement is especially chilling in the work *Untitled (Diaphram)*. A large round frame of cast urethane and glass displays a sweet yet macabre fetus with fully developed trunk, legs, and feet but only nubs where the arms and head should be. The glazed, gleaming, synthetic surfaces of these sculptures are seductive and repulsive at the same time — much like the cybernetic world of tomorrow that promises to render skin obsolete. Tues.-Sat., 11 a.m.-5 p.m., 49 Geary, Suite 410, S.F. (415) 398-2040. (Megan Wilson)



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SAN FRANCISCO OPEN STUDIOS 2000

ArtSpan's San Francisco Open Studios, now celebrating its 25th Anniversary, is a program through which artists open their studios to the public during the four weekends in October. Visitors may explore the space of more than 700 artists, speak with them and buy art. This map provides the locations of the artists showing this Saturday and Sunday. Studios are open from 11AM to 6PM. The Open Studios Exhibition features a sample work by more than 600 of the participating

artists and is open from 10AM to 5PM this weekend and from noon to 4PM, Tuesday through Friday. The exhibit is at SomARTS, 934 Brannan Street. The Free Guide to San Francisco Open Studios is available at this location, Tower Records, ArtHouse, HANG Gallery, Vitra, and The Art Store. Outside of San Francisco, the Guide is available in Palo Alto at University Art and in the East Bay at both The Art Store locations.

320 Lara L. Myers, 1424 Filbert St., #3, Polk/Van Ness	MM	360 Fernando Juarez	P	402 Flora Davis	MM	2325 3rd St., 20th St./22nd St.	*
Focus Gallery		361 Robert Livingston	D	403 Renée G. Eaton	P	446 Zanne Christensen, #216	P
321 Michael Tschantz-Hahn	D	362 Alawari	C	404 Jana Grover	P	446a M. Koller, #216	MM
322 Monica Baum	Ph	363 Michael Ethum Juillball	D	405 Margaretha Miglo	MM	459f Sheri Giblin, #231	Ph
323 Barbara Wyeth	Ph	364 Kay Weber, 111 Jones St., Studio #1, Golden Gate Ave./	* MM	406 Louis Bording	P	460, Melissa Hutton, #231	* P
324 Grace Sevy	Ph	365 Peggie C. MacDonald, 1095 Market, Market St./7th St.	P	407 Deloris Thomas	P	459c Bruce Smith, #305	P
325 Nathan Hessler	P	366 Patrician Garner, 504 4th St., 5th St./4th St.	MM	408 Norah Hernandez	P	459d Lauren Burke, #305	Ph
326 Nancy Calef, 846 Filbert St., Mason/Taylor	P	367 James Stanley Daugherty, 245 5th St. #311, Folsom/Howard	* Ph	409 Linda Sanders Colnett	MM	459e Erin Quon, #305	P
326a Sonny Shaman, 800 Filbert, Mason/Taylor	P	368 Aaron Lahmann, 893 Folsom St., 5th St./4th St.	P	410 Anne Subercaseaux	P	447 Pat Wipf, #340.	D
327 Dominique Maxime Genauzeau, 1231 Green St., Larkin/Hyde	P	The Clay Studio, 743 Harrison St., 3rd St./4th St.		South Beach Art Zone		Graphic Arts Workshop, 2565 3rd St., #305, 22nd St./23rd St.	*
327a Steve Eighmey, 2037 Larkin St., Broadway/Vallejo	P	369 Derik Van Beers	MM	411 Michael V. Goldson, 683 3rd St., Townsend/Brannan	* MM	449 Kumiko Tanaka	Pr
327b Patrick V. Brown Photography, 2037 Larkin St., Broadway/Vallejo	Ph	370 Linda Trunzo	C	412 N. Teddy Goldsworthy-hanner	P	450, Gloria Morales	Pr
327c Amie S. Potsic, 2120 Larkin St., # 205, Vallejo/Green	Ph	372 Nora Kruys	Sc	413 David Peniston	MM	451 Dominic Gomez	Pr
328 Laurie Kersey, 1612 Hyde St., Apt.C, Pacific/Broadway	P	373 Mary E. Capello	C	414 Kate Kosmos	MM	452 Alice Gibbons	Pr
329 Brian Blood, 1612-C Hyde St., Pacific/Broadway	P	374 Tim Yankosky	MM	415 Christine Hanlon	P	453 Cornelia Nevitt	Pr
330 Marian Wallace, 1251 Pacific Ave., Jones/Leavenworth	* P	375 Wendy Testu	C	The Blue Studio, 683 3rd St., 4th floor, Townsend/Brannan	*	454 Jimena Correa	Pr
331 Elizabeth Ashcroft, 250 Columbus Ave., #202, Broadway/Pacific	MM	376 Georgia Hodges	C	416 Sam Farnsworth	P	455 Anthony Ryan	Pr
Neworangeland Atelier, 1242 Mason St., Washington/Jackson	*	377 John W. Blackett	Sc	417 Katy Miessner	P	456 Suh Hee Jae	Pr
332 Mimi Koch	P	378 Joyce M. Fujiwara	C	418 Katherine Bernheim	P	457 Sarah Newton	Pr
333 Lynne Averill	MM	379 Jess Parker	C	419 Olivia Brown	P	458 David Avery	Pr
334 Ann K. Ludwig	P	380 Jeff Van Bueren	C	420 Catherine Weitzman	WA/J	459 Florine Carpenter	Pr
335 Madeline Sunley	P	381 Michelle Leshner	C	421 Rosana Castrillo Diaz	D	459a Beth Weintraub	Pr
336 Erica Love	D	382 Ann V. Capitan, 340 Bryant St., 4th floor, 2nd St./Rincon	Sc	422 Barbara Valles Fernandez	P	459b Ling Liu	Pr
337 Kevin Waller	C	383 Merav Tzur, 340 Bryant St., # 405,	P	423 Michelle O'Connor	P	Other Side of Building, 1398 Tennessee St., 23rd St./24th St.	*
337a Ps by Ophir, 1200 Mason St., Washington/Jackson	* P	384 Laurie Wyman-Heron, 340 Bryant St., Sterling St./2nd St.w		423a Kathleen V. Maley	WA/J	461 Anna Sheffield	Sc
337b Beverly Mills, 1369 Mason, Pacific/Jackson	* MM	385 Deborah Welsh, 340 Bryant St. #402, 1st St./2nd St.	Ph	424 Laurel True/The San Francisco Mosaic Studio, 1074 Folsom St., 6th St./7th St.	* MM	462 Emily K. Hughes	Sc
338 Gabriel Lopez-Santiso, 1539 Clay St., #1, Larkin/Hyde	P	386 James P. Nicholls, 650 Delancey St., #403, Brannan/Townsend	* Ph	425 Lillian Sizemore/The San Francisco Mosaic Studio, 1074 Folsom St., 7th St./6th St.	* MM	463 Mo	MM
338a, William Linne, 1443 Sacramento, Leavenworth/Hyde	Ph	387 Royal Ramona Exquisite Eggs, 336 Hayes St., Franklin/Gough	* MM	426 Andy Patrick, 1074 Folsom St., 7th/6th	* Ph	464 Evil Baby	MM
339 Nickolai Atanassov, 1111 Pine St., #106, Leavenworth/Jones	P	388 R. Skot Bayers, 41-A McCoppin St., Valencia/Gough	Sc	427 Donna S. Anderson, 1155 Harrison St., 7th/8th	* D	465 Timothy Brown	P
340 Yuyi Morales, 1111 Pine St., # 106, Leavenworth/Jones	P	388a Dennis Parlante, 83 Brady St., Otis/Market	MM	428 Henrik Kam, 1155 Harrison St., 2nd floor, 7th St./8th St.	* Ph	467 Raymond Scholz, 487 Mississippi St., 19th St./20th St.	MM
341 Tony Luib, 821 Pine St. #C, Powell/Mason	MM	389 Cameron Conrad, 1651 Market, # 210, Gough/Franklin	* P	429 Dede Peters, 1155 Harrison St., 2nd floor, 7th St./8th St.	Ph	468 Erin Carney, 298 Texas St., #8, 18th/Mariposa	P
342 Morris Taylor, 855 Pine, # 5, Mason/Powell	* W	Market Street Gallery, 1554 Market St., Market/Van Ness	*	430 David Regan, 47 Gilbert St., 6th St./7th St.	* P	469 Alicia de, 243 Missouri St., Mariposa/18th	T/NM
343 Kent Henriksen, 1240 Bush St., #6, Hyde/Larkin	MM	390 Ronald Newman	P	430a Lou DiJoseph, 601 Fourth St., Loft 322, Brannan/Townsend	* Ph	470 Lyn Haxton, 215 Missouri St., Mariposa/18th St.	P
344 Richard Talbot Hill, 801 Jones St., #501, Bush/Sutter	P	391 Mike Kimball	Pr	431 Chuck Thurston, 818 Brannan St., Suite 105, 7th St./8th St.	Pr	471 Dawn Neal, 139 Connecticut St., 17th St./ Mariposa	MM
345 Deirdre McSorley, 947 Bush St., #120, Jones/Taylor	P	392 Sylvia Buettner	Pr	432 Tyrome Tripoli, 1340 Bryant St., 13th St./Bryant St.	Sc	471a Paul A. Moshammer, 331 Potrero, 16th/17th	* Sc
346 Susan Dampf-Ridley, 655 Sutter, Mason/Taylor	P	393 Stefan Barton	P	432a Tammy Bickel, 1340 Bryant St., Division/16th St.	* Sc	472 Joan Schulze, 1695 18th St., #302, Carolina/Arkansas	* MM
347 Claudine Krause, 655 Sutter, Mason/Taylor	P	394 Janette Cavecche	P	432b Nils Krueger, 1340 Bryant St., Division/16th St.	* Sc	473 Kim Bach, 1695 18th St., # 307, Carolina/Arkansas	* P
348 Molly Petersen Nardone, 655 Sutter, Mason/Taylor	P	395 Armando Peña, 691 Minna St., 7th/8th	* Sc	433 Carlos Loarca, 934 Brannan St., 8th St./9th St.	P	474 Lois Llewellyn, 1695 18th St., #314, Carolina/Arkansas	* Ph
349 Scott Goins, 1 Sutter St., 2nd floor, Market/Sansome	Ph	396 Phyllis Ciment, 747 Natoma St., #101, 8th St./9th St.	P	433a George@Aguiar.com, 934 Brannan St., 8th St./9th St.	T/NM	475 Dawn Lewis, 1695 18th St., #316, Carolina/Arkansas	* P
350 Andrea Dillon, 805 Leavenworth, #909, Sutter	WA/J	396a Joseph Vaca, 1201 Howard #E, Howard/8th St.	Sc	437 Lisa Pfeiffer, 615 Indiana, Mariposa/18th St.	P	476 Linda Townsend, 522 Arkansas St., 20th St./22nd St.	* W
350a Susan Gray, 839 Post St., #109, Hyde/Leavenworth	MM	396b Katie Pullyblank, 725 Tehama St., Suite 1, 8th St./9th St.	WA/J	438 Roy Vinson, 2146 3rd St., 18th/19th	P	477 Lynne Rutter, 629 Wisconsin St., 20th/22nd	P
351 Victoria Brill, 837 Geary, Hyde/Larkin	MM	397 Louis Bodas, 995 Howard St., #212, Howard St./6th St.	T/NM	Pier 70, Noonan Building, 3rd/20th		477a Terri McFarland, 2033 A 22nd St., Rhode Island/De Haro	P
352 Todd Berman, 665 Eddy St., #68, Polk/Larkin	P	397a Linda Raynsford, 508 Natoma St., 6th/7th	MM	439 Marsha Giegerich Torkelson	P	478 Manu Schnetzler, 1345 Rhode Island St., 24th/25th	Ph
Hospitality House, 146 Leavenworth St., Turk/Golden Gate	*	397b Jennifer Johnson, 508 Natoma St., 6th/7th	Sc	440 Connie Harris	P	479 Kevin A. Thayer, 1464 Kansas St., 25th/26th	Sc
353 Fang Yung	P	398 John Lund, 431 Tehama St., 5th St./6th St.	* Ph	441 Anne Wienholt	P	480 Nina Stanley, 1464 Kansas St., 25th/26th	P
354, William Bacon	Sc	399 Annabelle Breakey Photography, 431 Tehama St., first floor, 5th St./6th St.	* Ph	442 Marti McKee	D	Art Mecca, 300 Brannan, Ste. 201	
355 Roya Bozeman	P	400 Liz Mamorsky, 739 Clementina St., 8th and 9th/Folsom/Howard	Sc	443 Stefan N. Kirkeby	Ph	Mary Celojko	Ph
356 Fran Kelly	P	SOMA Artists Cooperative, 689 Bryant St., 4th St./5th St.	P	444 Susan Hyde	Ph	Deidre McSorley	P
357 Brian Cleon Morris	Sc	401 Jarel Martine	P	445 Josephine Coniglio	P	Charles Andrade	P
358 Dale Fiegl	W			445a Ruth Belmeur	P	Marius Bosc	P
359 Melissa Mc Neill	D			448 Michael Casey, 2415 Third St., Ste 239, 22nd St./20th St.	P		

ArtSpan gratefully acknowledges the generosity of ArtMecca.com, BayArea.CitySearch.com, Grants for the Arts/ San Francisco Hotel Tax Fund, KGO-TV/ABC 7, San Francisco Bay Guardian, San Francisco Foundation, Infinity Outdoor, International Artexpo California, ArtSeal, The Art Store, Bernard Osher Foundation, Crystal Geyser, Diesel Design, Thomas Bros. Maps, Tower Records, and Vitra, Inc.

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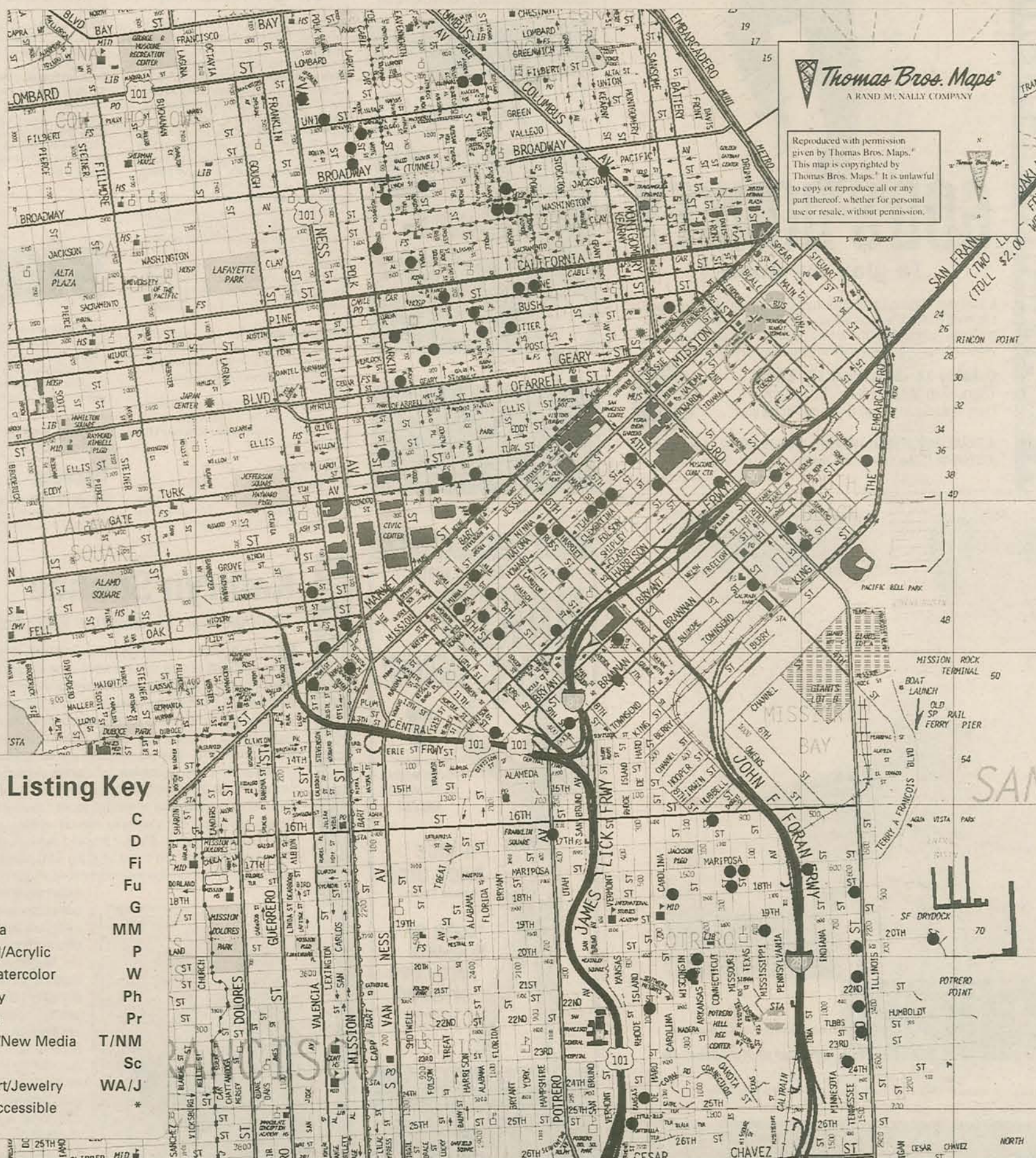


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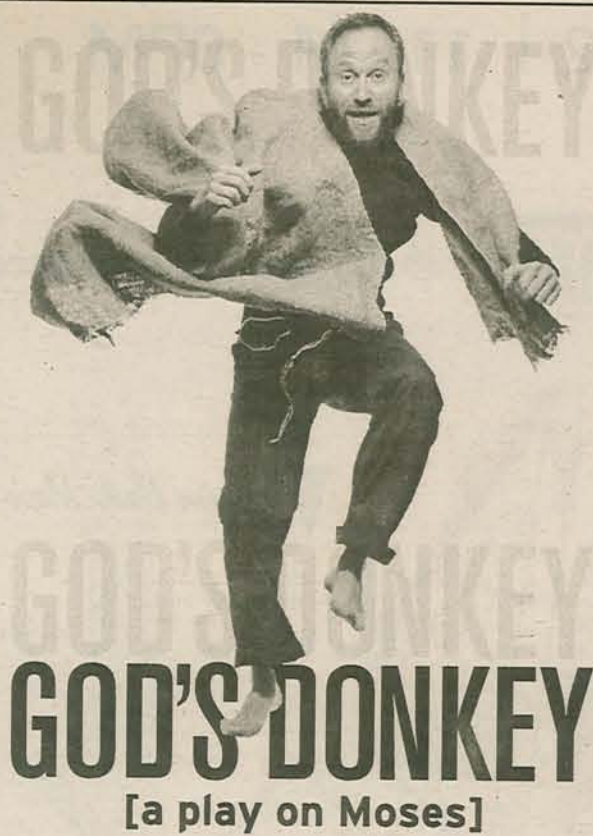
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Ceramics	C
Drawing	D
Fiber	Fi
Furniture	Fu
Glass	G
Mixed Media	MM
Painting: Oil/Acrylic	P
Painting: Watercolor	W
Photography	Ph
Printmaking	Pr
Technology/New Media	T/NM
Sculpture	Sc
Wearable Art/Jewelry	WA/J
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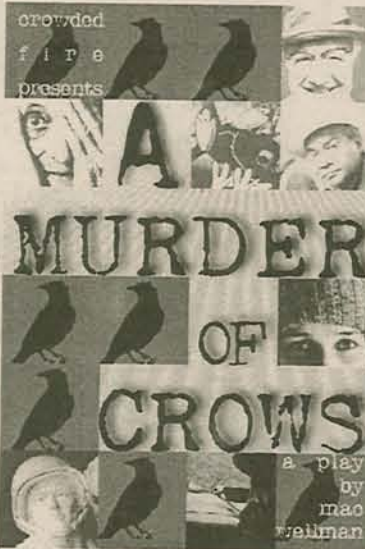
stage calendar

theater, dance, spoken word,
comedy & performance

Ongoing

From page 129

ArtMecca.com @ City Hall, various artists. Ongoing. "36 Views of Sutro Tower," photographs by Terry Holter. Through Dec 2000. "Get the Picture?," works from the Friends of Photography Community Programs. Through Dec 2000.
S.F. MOMA Rental Gallery Bldg A, Fort Mason Center; 441-4777. Tues-Sat, 11:30am-5:30pm. Paintings by Ann Harrold, Timothy Wells, and



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Young June Lew. Through Fri/27.
S.F. Women Artists 370 Hayes; 552-7392. Tues-Sat, 11am-6pm (Thurs. until 8pm); second and third Sun, 1-4:30pm. "Visual Journey," various works. Through Sat/28.
Sightings 435 Bryant; 546-1132. Wed-Sat, noon-6pm. "3x3," three paintings by three women. Through Nov 18.
Don Soker Contemporary Art 49 Geary; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Of Ample Ground," new works and installation by Christel Dillbohner. Through Sat/28.
SomArts 934 Brannan; 552-2131. Tues-Sat, noon-4pm. "Labyrinth of Cultures," a maze of installations and traditional altars in celebration of Dia de los Muertos. Through Nov 2.
Southern Exposure Project Artaud, 401 Alameda; 863-2141. Tues-Sat, 11am-5pm. "Sister Spaces," alternative, international artists and arts organizations. Through Sat/28.
UC Berkeley Extension 55 Laguna, S.F.; (650) 696-1180. Call for gallery hours. "Excerpts," an exhibition of photography by the members of the UC Berkeley Extension Advanced Photography Seminar. Through Nov 3.
University of San Francisco Thacher Gallery, 2130 Fulton; 393-8003. Mon-Fri, noon-5:30pm. "Anais Nin: A Life in Letters," books, artifacts, and memorabilia documenting her life and work. Through Fri/27.
Vorpai 393 Grove; 397-9200. Tues-Sat, 11am-6pm. "Kathleen Dune: Paintings," new works. Through Sat/21. "Art of the Vine," various works celebrating the joy of wine. Through Dec 2.
Washington Square Gallery 1821 Powell; 291-9255. Mon-Tues, by appointment; Wed-Thurs, noon-7pm; Fri-Sat, noon-5pm. "Anniversary Show," featuring various gallery artists. Through Sat/28.
Stephen Wirtz Gallery 49 Geary, Bankers Investment Building; 433-6879. Call for hours. New works by Kathryn Spence. Through Nov 11. See Critic's Choice.

Bay Area

Alice Arts Center 1428 Alice, Oakland; (510) 238-7221. Call for times. "Alice Arts Exhibition Series," 16 Oakland artists present works in various media. Through Feb 28, 2001.

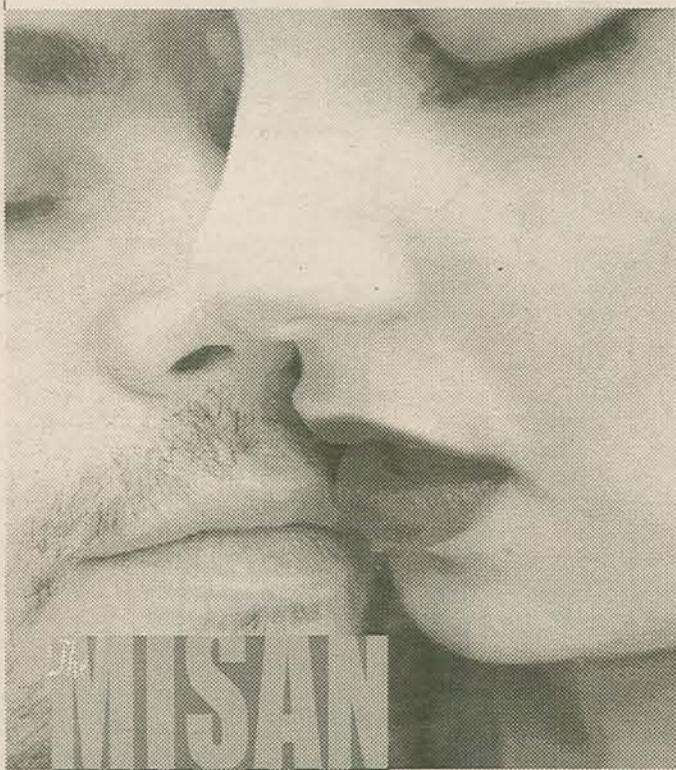
Berkeley Art Center 1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm. "Ethnic Notions: Black Images in the White Mind," Janette Faulkner's collection on racial stereotypes and commercial imagery. Through Nov 12.
Berkeley Historical Society 1931 Center, Berk; (510) 848-0181. Thurs-Sat, 1-4pm. "Berkeley's Ethnic Heritage," works by various artists. Through Tues/31.
Blithe Spirit 18 E Blithedale, Mill Valley; (415) 383-6427. Tues-Sat, 11am-6pm; Sun, noon-6pm. Works in sculpture by Patrick Amiot. Through Nov 4.
Chi 912A Clay, Oak; (510) 832-4CHI. Tues-Sat, 11am-5pm. "The James Baldwin Series," photographs of the writer and civil rights activist. Through Nov 4.
Cecile Mochnek 1809D Fourth St, Berk; (510) 549-1018. Wed-Sat, 11am-5pm; Sun, noon-5pm. "Mapping the Square," paintings by Michael Shemchuk. Through Sun/29.
office/gallery 2934 Ford, Ste 19, Oak; (415) 733-6574. By appt only. "5 Story Fall," a collaborative work by five conceptual artists. Through Jan 12, 2001.

stage

Stage listings are compiled by Sean Dillingham. Performance times may change; call venues to confirm. Reviewers are Kim Brooks, Rita Feliciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

theater Opening

Corpus Christi New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-25. Previews Wed/18-Fri/20, 8pm. Opens Sat/21, 8pm (\$35).



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critic's choice: art

Kathryn Spence

Through Nov. 11, Stephen Wirtz Gallery

Kathryn Spence's endearingly funky installation of new work seems energetically at odds with the white-cube elegance of its setting. She's transformed the sleek and austere Stephen Wirtz Gallery into what looks like a functional studio-workshop. The gleaming wood floors are strewn with untidy piles of color-sorted rags: heaping mounds of ripped fabrics, old underwear, and lint balls. These piles are not presented as artworks but, rather, as evocative source material. Near a pile of red scraps, for example, she lays out a single sheet of newspaper and sets atop it round, red minimalist sculptures that look like oversize pincushions or a few pairs of wadded socks. Elsewhere in the gallery, life-size urban gray bird sculptures made of wadded, wetted newsprint seem to peck at the floor. It's as if they've flown up from the gutter and set up residence here, not unlike what the artist seems to have done on laundry day. (Check out the numerous doll-size piles of ironed, carefully



UNTITLED (CHAIR WITH STACKS) (2000), BY KATHRYN SPENCE

folded fabric scraps.) Spence somehow manages to turn the most quotidian discards into objects charged with industrious life. An inert wad of cotton, for instance, shrink-wrapped and placed in a crinkly plastic bag, seems unexpectedly creepy as it sits alone on a shelf. While not a major departure from her previous work, Spence's quirky assemblage aesthetic still holds gritty, satisfying power — especially in this smooth, computer-moneyed period. Cyberslick this most certainly is not. Tues.-Fri., 10:30 a.m.-5:30 p.m.; Sat., 11 a.m.-5 p.m., 49 Geary, S.F. (415) 433-6879. (Glen Helfand)

Runs Wed-Sat, 8pm (also Sun/29, Nov 12, Nov 26, and Dec 3, 2pm). Through Dec 9. The New Conservatory Theatre Center presents Terrence McNally's controversial play about a modern, gay, Christ-like figure and his 12 disciples.
Impact Briefs 4: Impact Smackdown! La Val's Subterranean Theatre, 1834 Euclid, Berk; (510) 464-4468. \$10. *Previews Thurs/19, 8pm (pay what you can). Opens Fri/20, 8pm. Runs Fri-Sat, 8pm. Through Nov 18.* See 8 Days a Week, page 94.

The Lion, the Witch, and the Wardrobe Fort Mason Center, Bldg C, Marina at Laguna; 346-5550. \$5-8. *Opens Sat/21, 1pm. Runs Sat-Sun, 1pm (also Sun, 3:30pm). Through Nov 19.* Young Performers Theatre takes us to the land of white witches and talking beavers.

Lusty Liaisons Bannam Place Theater, 50 Bannam; (877) 4-CHAUC. \$20-25. *Opens Wed/18, 8pm. Runs Wed-Sat, 8pm. Through Nov 18.* In one of Chaucer's raciest tales, a clerk tricks a carpenter into believing Noah's flood is about to come so that he and the carpenter's wife can have the house to themselves.

Ma Rainey's Black Bottom Lorraine Hansberry Theatre, 620 Sutter; 474-8800. \$22-30. *Opens Thurs/19, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through Nov 19.* August Wilson's 1985 play explores issues of artistic ownership facing black musicians in 1920s Chicago.

Out of this World Eureka Theatre, 215 Jackson; 788-1125. \$22-25. *Opens Thurs/19, 8pm. Runs Thurs-Fri, 8pm; Sat, 6pm; Sun, 2pm (also Wed/25, 8pm). Through Oct 29.* Greg MacKellan adapts Cole Porter's comedy to the modern stage, but keeps the focus on its implausible mix of Greek gods and Hollywood stars.

Ongoing

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-60. *Wed-Thurs, 8pm; Fri-Sun, 7pm (also Sat, 10pm; Sun, 3pm). Open-ended.* "George W. Bush," "Al Gore," and "Joe Lieberman" are the newest additions to the wacky cast of characters in Steve Silver's ever evolving fairy tale.

Cannibals Alone Exit Street Theatre, 156 Eddy; 641-0197. \$12. *Fri/20-Sat/21, 8pm.* The Chameleon Theatre Company presents a dystopian vision of the future where HIV victims are brutalized in concentration camps.

Club Inferno Paradise Lounge, 308 11th St; 861-6906. \$15. *Sun, 8pm. Through Sun/29.* There's nothing like a little drag, drink, and rock and roll to spice up a story of Catholic damnation. The Tuck 'n' Roll Players' new musical production, *Club Inferno*, won't add much to your knowledge of Dante's *Divine Comedy*. What it will do is pull you into a kaleidoscope of colorful costumes, energetic choreography, and comical rock numbers that creates a fun, nightlife atmosphere around this classic tale of the afterlife. (Brooks)

The Collected Works of Billy the Kid The Marsh, 1062 Valencia; 826-5750. \$12-15. *Thurs-Sat, 8pm. Through Nov 4.* This stage adaptation of Michael Ondaatje's first novel submerges itself in the psyche of one of the Old West's greatest legends. Although given something of a structure, the evening, like the book, is a series of prose poems inspired by tall tales, newspaper stories, eyewitness testimonies, and photographs. Ondaatje's magnificent, hypnotic language cuts to the heart of his characters in oblique and thrilling ways, a remarkable act of imaginative empathy that this production nearly pulls off. Director Steven Patterson uses the gymlike space Upstairs at the Marsh to create an enveloping environment, complete with gun battles raging down the aisles, without ever descending to gimmickry. Patterson knows what he's after — poetry given dramatic bite as lived, communal testimony — but many in the nine-member ensemble don't quite have the chops to reach it. Still, the show is tantalizingly close to casting the spell it means to cast. (Rosenstein)

Desdemona and Dutchman: A Tale About a Handkerchief Phoenix Theatre, 655 Geary; 359-0880. \$15. *Thurs-Sat, 8pm. Through Nov 11.* Bare Bones Theater closes out its 2000 season with stagings of plays by Amiri Baraka and Paula Vogel.

Enough About Me: An Unauthorized Biography New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$20-25. *Wed-Sat, 8pm (also Sat/28, 10pm). Through Sat/28.* Drag diva favorite Varla Jean Merman (Jeffery Roberson) returns to San Francisco with her latest one-woman show on her favorite subject: herself. A prisoner of her own self-absorption, Varla makes some heroic efforts to let the world in

while still looking out for number one. Written by Roberson with director Michael Schiralli, this often hilarious 75-minute show is a biting satire on the narcissism of celebrity, and particularly the pathetic cycles of notoriety, obscurity, self-destruction, and confessional redemption that seem obligatory in our culture.

Roberson is a tremendously talented actor and singer who nails every calculated head toss, and his portrayal of this trailer-trash diva (whose talents include inhaling a can of Cheez Whiz while simultaneously belting out an aria) is a comic delight. Among several very funny video sequences is "Varla's Trip to Japan," where her search for a Hello Kitty toaster sets the Aqua Net Amazon tromping through the baffled streets of Tokyo. (Rosenstein)

Fully Committed Theatre on the Square, 450 Post; 433-9500. \$25-35. *Wed/18-Thurs/19, 8pm; Fri/20-Sat/21, 8:30pm (also Sat/21, 3pm); Sun/22, 3 and 7pm.* Becky Mode's solo play is a satirical roasting of the absurd power plays that getting a good table in the restaurant-of-the-moment can inspire. The towering pretensions of the famous and powerful are ripe for satire, but this théâtre à clef could quickly get tedious if main character Sam, a reservations clerk for a four-star New York restaurant (played with immense charm and electric energy by Ethan Sandler), weren't so likable. Sam becomes a sparkling conduit for the 30-odd characters who come screaming through the phone lines, all rendered with acute comic precision by Sandler. (Rosenstein)

Gadgets Bindlestiff Studio, 185 Sixth St; 974-1167. \$12. *Thurs-Sat, 8pm. Through Nov 4.* An aging mother, a black sheep daughter, and past ghosts all inhabit Jeannie Barraza's new comic drama.

God's Donkey: A Play on Moses A Traveling Jewish Theatre, 470 Florida; 399-1809. \$22-50. *Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Nov 19.* Mining everything from biblical translations to commercial media images of the Old Testament, the story of Moses and the liberation of the Jews from Egypt is retold using humor, Hebrew, and music.

Hot 'n' Throbbing Venue 9, 252 Ninth St; 289-2000. \$15-20. *Thurs-Sat, 8pm. Through Nov 4.* Mom writes porno scripts to pay the bills, her daughter can barely contain her own bursting sexuality, her son goes to strip shows and jerks off in his baseball glove, and Dad can't decide whether to sleep with or murder his estranged wife. This "average" American family is at the heart of Paula Vogel's ambitious, underproduced play, which bravely plunges into the murky relationships between sex, violence, love, and domesticity. Vogel creates a wonderfully fluid cinematic mix of fantasy and reality that is only partially realized in director Susanah Martin's hit-and-miss production. Don Wood does the evening's best work in an uneven cast as the hurting, violent husband, and while the play's conclusions get a bit pat and generic, Vogel is at her richest in finding the jet black comedy and tragedy in love that can only find torturous, sublimated expression. (Rosenstein)

Little Murders The Next Stage Theater, 1620 Gough; (510) 704-4448. \$15. *Fri/20-Sat/21, 8pm; Sun/22, 7pm.* Good Dog Carl Productions presents a black comedy lampooning American family values by Jules Feiffer.

Mad to Live, Mad to Talk Various locations in North Beach, call for reservations; 381-0713. \$55 (includes dinner). *Wed-Sat, 6pm. Through Sat/28.* FootNotes Street Theater performs snapshots of North Beach Beat culture in five scenes at five locations.

Moonlight Potrero Hill Playhouse, 953 De Haro; (510) 845-2687. \$10-15. *Thurs-Sat, 8:30pm (no show Thurs/26). Through Sat/28.* If you've studied Picasso, then you know that his most abstract, experimental work came long after he had mastered the fundamentals of visual representation. Last Planet Theatre could learn a lot from this chronology. In an attempt to stake out new artistic territory in their latest production, *Moonlight*, director John Wilkins buries the provocative text of this late Harold Pinter play beneath a mishmash of spastic physical actions, incomprehensible histrionics, and unnecessary fragmentation. While creative risk-taking is commendable, it can backfire when stylization is allowed to overpower subtext. When this imbalance occurs, as it does here, conceptual gimmicks come off as corny, and the play's momentum gets bogged down in too much icing, not enough cake. (Brooks)

A Murder of Crows Exit Stage Left, 156 Eddy; 675-5995. \$12-18. *Fri-Sat, 8pm. Through Nov 18.* OBIE award-winning playwright Mac

Wellman and Crowded Fire present a satire that puts the American heartland on trial. See "Illadelphia freedom," page 79.

Naked Boys Singing! Theatre Rhinoceros, 2926 16th St; 861-5079. \$15-25. *Wed/18-Sat/21, 8pm (also Sat/21, 5pm); Sun/22, 3 and 7pm.* No false advertising here; just seven guys singing their pants off. This L.A.-to-New York hit conceived by Robert Schrock features 16 songs celebrating everything from "Gratuitous Nudity" to locker-room erections, with every member of its seven-member cast stripped for duty. For all its frothiness the show makes some credible gestures toward dimension, including one man's touching message to a dead lover and some pointed critiques of the gay obsession with a perfect body. Many of the bops on display are actually as imperfect as the voices, which is all part of the point of F. Allen Sawyer's refreshingly inclusive direction. Arturo Galster, Tom Orr, and Peter Fogel do the evening's brightest work in this fun and surprisingly sweet revue. San Francisco gets treated to a special local number, "Rockin' the Rock," an Alcatraz fantasy where no one keeps their stripes on for long. (Rosenstein)

Ragtime Orpheum Theatre, 1192 Market; 512-7770. \$42-77. *Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Sun/29.* The Tony Award-winning musical version of E.L. Doctorow's novel makes its San Francisco bow. Out of the welter of Doctorow's patchworked stories, Terrence McNally's book seizes as its central tale the challenges to the dominant WASP status quo being posed by women, immigrants, "radicals," and minorities. In contrast to Doctorow's cool reportorial narration, McNally often settles for preachy thematic summations, but when he thrusts us headlong into the characters' passions, the results can be deeply moving. Lyricist Lynn Ahrens weaves a web of hope and pain in her songs, and Stephen Flaherty's score unabashedly embraces the brassy, sentimental musical forms of 1900. The production design is much reduced from its elaborate Broadway incarnation, but the glory of this touring production is its ensemble of actor-singers, which brings a stirring electricity to the choral passages and features some exceptional leads. (Rosenstein)

R. Buckminster Fuller: The History (and Mystery) of the Universe George Coates Performance Works, 110 McAllister; 392-4400. \$30-35. *Wed-Sat, 8pm; Sun, 2 and 7pm (no performances Nov 22-23). Through Dec 3.* The solo show written and directed by D.W. Jacobs returns to San Francisco for a second run.

Shocktoberfest!! 2000 Exit Theatre, 156 Eddy; 820-1627. \$15. *Thurs-Sat, 8pm. Through Sat/28.* Thrillpeddlers presents a night of *Grand Guignol*-style tales of terror.

Stomp Marines Memorial Theatre, 609 Sutter; 1-877-771-6900. \$25-45. *Tues-Fri, 8pm.* New schedule: *Tues* show alternates weekly with a matinee *Wed, 1pm*; *Sat, 5 and 9pm*; *Sun, 3 and 7pm.* Open-ended. The crashing, pounding synchronicity of the percussion-dance-performance event *Stomp* is now shaking up the Marines Memorial Theatre on an ongoing basis, with Bay Area artists, including San Franciscan Sophia Sharp, making up a portion of the cast.

Teatro ZinZanni: Love, Chaos, and Dinner Le Palais Nostalgique, Pier 27 and 29, Embarcadero at Battery; 438-2668. \$125. *Wed-Sat, 6:30pm; Sun, 5:30pm. Open-ended.* This mix of "love, chaos, and dinner" in a beautifully restored art nouveau cabaret features a five-course meal served by a madcap wait staff, and close encounters with talented dancers, comedians, singers, and acrobats.

To Sleep She Alice Kleas Goes Fort Mason Center, Bldg D, Marina at Laguna; 626-4603. \$5. *Fri, 8pm. Through Fri/27.* The Playwrights' Center of San Francisco presents a staged readings of Ted Enik's play as part of the 20th Annual DramaRama Playwriting Contest.

Bay Area

Brain in a Box Speakeasy Theatre, 2016 Seventh St, Berk; (510) 601-TWEB. \$10-12. *Thurs-Sat, 8pm; Sun, 7pm. Through Nov 11.* Andrea Mock performs a solo play that depicts and critiques the high-tech industry in the Bay Area.

Fanny at Chez Panisse Julia Morgan Center for the Arts, 2640 College, Berk; (888) FANNY-06. \$26-34. *Thurs, 7pm; Fri-Sat, 2 and 8pm; Sun, 2 and 7pm. Through Sun/29.* This new musical based on Alice Waters's book depicts a day in the life of Waters's daughter Fanny, who struggles to complete a school essay while surrounded by the surrogate family of

Continued on page 134



Our Fall Menu Guide
to Bay Area restaurants
is coming in the
November 1 issue.

THE SAN FRANCISCO BAY

GUARDIAN

Ongoing

From page 133
her mother's devoted restaurant staff. Joe Landon's rock and blues-inflected score is only serviceable, but his easy mix of spoken and sung words captures parent-child dynamics with acuity. The real pleasure here is the lead performances of Cecilia Foecke and Maureen McVerry. The 16-year-old Foecke is an absolute knockout as Fanny, and McVerry is first-rate as Alice, the ideal working mom who manages to combine work, family, and national politics without ruffling her signature hats. With loads of inside humor and a narrowly local demographic, it's hard to know what kind of life this musical might have beyond the Bay Area. But as a soufflé-light home-grown specialty, it's a charmer. (Rosenstein) **The Grapes of Wrath** Mountain View Center for the Performing Arts, 600 Castro, Mountain View; (650) 903-6000. \$20-38. Tues, 7:30pm; Wed-Sat, 8pm; Sun, 2pm. Through Nov 5. See "Philadelphia freedom," page 79.

The Green Bird Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 845-4700. \$36-51. Wed, 7pm; Tues, Thurs-Sat, 8pm (also Thurs 19, 2pm); Sun, 2 and 7pm. Through Fri/27. The "plot" of Carlo Gozzi's 1765 play is a mishmash of fairy tale elements and

commedia dell'arte stock characters. But the crucial ingredient here is the return to Berkeley Rep of artists from Minneapolis's Theatre de la Jeune Lune, particularly director, designer, and actor Dominique Serrand. As the evening's delightful narrator Serrand establishes a bracing, irreverent tone, and his gorgeous Kabuki sandbox set together with Sonya Berlovitz's witty orientalist costumes make for a visual feast. Unfortunately the compelling visuals and marvelous comic performances by Stacy Ross, Geoff Hoyle, Brian Baumgartner, and Jenny Lord have to carry most of the weight of this production. The script, adapted by Steven Epp with Theatre de la Jeune Lune, makes a stab at updating Gozzi's 18th-century moralizing. But the often flat topical humor can't sustain this two-and-a-half-hour show, which like the characters' own illusions promises more magic than it delivers. (Rosenstein) **The Water Engine** Eighth Street Studio, 2525 Eighth St, Berk; (510) 655-0813. \$15. Fri-Sat, 8pm (also Sun/22, 8:30pm). Through Sat/28. Director Kent Nicholson integrates aspects of both radio plays and staged dramas in the Shotgun Players' production of David Mamet's play, which is followed by "Mr. Happiness," a short monologue piece.

performance

'Absolute Negritude' Bay Area TheatreSports, Bayfront Theatre, Fort Mason Center, Bldg. B, Marina at Laguna; 474-8935. Fri-Sat, 10:30pm. Qui Be Negroes presents its improvisational theater in a full-length show.

'Arkitektnik' Yerba Buena Center for the Arts, 701 Mission; 362-2291. Sat, 8pm; Sun, 2pm. \$15-50. Bayanihan Movement presents a showcase of Filipino art, dance music, and fashion.

'Bat Tales' Veterans' Building, 401 Van Ness; (510) 601-8932. Fri, 8pm; Sun, 3pm. \$15. Actors and dancers celebrate the beauty of the nocturnal creature through music, choreography, comedy, and theater.

Borderbend Collective Catharine Clark Gallery, 49 Geary, Second fl; (510) 430-2236. Sat, 7-9pm. Free. See 8 Days a Week, page 94.

'Exhibit #9' Venue 9, 252 Ninth St; 626-2169. Tues, 8pm. \$6-10. Tracy Wilson's theatrical work employs 46 characters to investigate and explode African American stereotypes.

'Fiery Whispers Our Bodies Breathe' Luna Sea Women's Performance Project, 2940 16th St, Ste 200-2; 863-2989. Thurs-Sat, 8pm. \$10-15. Luna Sea presents an Asian Pacific Islander queer theater performance.

'Fifteen Minutes' The Lab, 2948 16th St; 864-8855. Sat, 8pm. \$5-10. Various artists perform short, unrehearsed solo pieces.

Flash Family Blue Bear Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 885-5678. Sat, 8:30pm. \$14. Through Nov 18. San Francisco's longest-running improv company

creates musicals and theatrical scenes from audience suggestions.

'Human Nature' New College Cultural Center, 766 Valencia; (510) 848-1985. Fri-Sat, 8:30pm. \$12. Audiences are invited to participate in this nude group ritual that attempts to establish a merged mind state through touch.

'The Miser' SFSU, Creative Arts Building, 1600 Holloway; 338-2467. Thurs, 8pm (\$8 preview); Fri-Sat, 8pm (also Sat, 2pm); Sun, 2pm. \$10. The SFSU Theatre Arts department's rendition of Molière's classic comedy features an original live musical score.

'Original Blessing' Jon Sims Center for the Performing Arts, 1519 Mission; 621-4637. Fri, 8:30pm. \$5-10 donation. Federico Hewson looks at last year's Y2K craze in a solo performance.

'Performance Poetica' ATA Gallery, 992 Valencia; 824-3890. Thurs, 7:30pm. \$3. Poet and filmmaker Rose Virgo gives a mixed-media performance with special guest Judy Irwin.

'Seduced' Delivery Room, 557 Howard; 642-1257. Thurs-Sat, 8pm. Through Sat/21. \$10-15. Bare Bones Theatre presents Sam Shepard's play about the last days of Howard Hughes.

'Silent Night, Holy Noise' The Lab, 2948 16th St; 864-8855. Fri, 9pm. \$5-10. "Very quiet sounds" mark this sonic piece featuring sound artists Jim Haynes and Loren Chassee, Aaron Thieme's installation "Urban Cycles," and Kathy Kennedy's 20-singers-with-20-cell-phones work, "Cell Phone Ballet."

'Too Many Balls in the Air' Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Sat, 8pm; Sun, 7pm. \$5-10. Greg Nott's darkly comedic play chronicles a queer man's struggles to deal with a nagging mother and a dying ex-lover.

'Tress Rehearsal: An Evening of Theatrical Hair' Elevation Salon and Café, 451 Bush; 908-1661. Mon, 6pm. \$55. See 8 Days a Week, page 94.

Bay Area

'Krapp's Last Tape' UC Berkeley, Durham Studio Theatre, Berk; (510) 642-0212. Wed-Sun, 6pm. \$34. The Gate Theatre of London performs a one-act by Samuel Beckett.

'Waiting for Godot' UC Berkeley, 101 Zellerbach Hall, Berk; (510) 642-0212. Wed-Sun, 8pm (also Thurs and Sat, 2pm; Sun, 3pm). \$34-48. The Gate Theatre of London performs Samuel Beckett's most ubiquitous and enigmatic play.

dance

Rennie Harris Puremovement Theater Artaud, 450 Florida; 621-7797. Wed-Sat, 8pm. \$20-25.

Rennie Harris, artistic director and choreographer of Puremovement, started performing with his hip-hop group, the Scanner Boys, at 14. In the last few years the Philadelphia native has taken hip-hop into the theater, most prominently with such pieces as *March of the Antmen* and the autobiographical *Endangered Species*. This weekend Puremovement performs his first full-length work, *Rome and Jewels*. See "Philadelphia freedom," page 79. (Felciano)

Keith Hennessy 848 Community Space, 848 Divisadero; 922-2385. Fri and Sun, 8:48pm. \$10. Keith Hennessy has codirected the soon-to-be evicted 848 Community Space since 1991.

Saying good-bye cannot be easy even if he's enjoying a living-wage experience with Cahin-Caha Cirque Bâtard in France. His farewell performance, *Antibody: one body, no rules*, is a nonstop hour of solo improvisation. After 20 years of working in the field of improvisational performance art, what's a measly hour, you ask? Well, that's a silly question. (Belmar)

Margaret Jenkins Dance Company UC Berkeley Extension, Middle Hall Gym, Buchanan at Waller; 826-8399. Oct 18, Oct 26, Nov 8, 2:30pm. Free. The National Dance Lab is a new national initiative to help established choreographers make work, a sort of financial hand-

holding for renowned artists to get together with collaborators and perform creative research. Margaret Jenkins Dance Company is one of the founding members of the Dance Lab, so it makes sense that she should be the first artist to reap the benefits of this very necessary program. The first event associated with the lab is a series of free open rehearsals and lecture demonstrations titled "Ways of Seeing and Talking about Dance." Everyone is invited to witness the creative process and talk about it, a rare and delightful opportunity. (Belmar)

Lines Ballet Yerba Buena Center for the Arts Theater, 700 Howard; 978-ARTS. Fri-Sat, 8pm (also Sun/22, 2pm; Wed/25-Thurs/26, 8pm; Sun/29, 7pm). Through Sun/29. Two words pretty much sum up Alonzo King's contemporary ballet company: eye candy. Even when King's choreography gets away from him, sprawling aimlessly across Yerba Buena's vast stage, his virtuosic dancers keep you focused. King's unique style of wild arms, intricate pointe work, and full-bodied abandon remains an exhilarating spectacle in spite of his being so prolific. For the company's fall season King presents a reprisal of *Tango*, a hotter-than-Taylor dance to the music of Astor Piazzolla, plus two world premieres in collaboration with artists from around the world. (Belmar)

'Not Then' 848 Community Space, 848 Divisadero; 922-2385. Sat, 7:30pm. \$8. Linda Carr, Ron Estes, Jess Curtis, Cassie Terman, Brenton Cheng, Rachel Shaw, Bill McCully, and Julie Kane are just a few examples of the marvelous community of Contact Improvisation, Action Theater, and Authentic Movement practitioners here in the Bay Area. The bunch joins forces to present an evening of spontaneous physical expression in the form of solos, duets, and group works, followed by an open movement jam. This is 848's final season due to the dot-com takeover of our Gotham by the bay, and what a way to say farewell. (Belmar)

Steamroller Dance Mission Theater, 3316 24th St; 731-5121. Fri-Sun, 8pm. \$15. Through Sun/29. It was the 1997 performance of *Siamese Dream* that turned me into a die-hard Steamroller fan. Since that epic moment, I have watched the company take to the streets and alleys (and theaters now and then) of San Francisco in an effort to tear down the status quo and jump up and down on it until it bleeds. Because of artistic director Jesselito Bie's unwavering commitment to the truth as he sees it, an ugly-beautiful reality that stretches limits and lets them snap, it is most fitting that his company of excellent performers dance close the doors of Dance Mission. The all-Asian American cast performs *Siamese Dream 2000*, a restaging of the aforementioned work that explores Hollywood mythologies surrounding Asian Americans and sexuality through kung fu physicality and echoes of *The King and I*. Don't miss one of S.F. dance's richest experiences. (Belmar)

Michelle Stortz ODC Theater at Performance Gallery, 3153 17th St; 863-9834. Thurs-Sat, 8pm. \$15. Through Sat/28. It's improbable that any mystically leaning rabbi could have imagined that the Kabbalah had anything to offer pop music until Madonna came out with *Ray of Light*. Still a long shot, huh? If you conjure an image of ecstatically dancing Hasids, however, one could make a case for the compatibility of Judaism's mystical tradition with contemporary dance. At any rate, this is the case being made by choreographer Michelle Stortz in her evening-length work *The Tree of Life*. First produced in 1997, Stortz's dance drama borrows from the kabbalistic metaphysical diagram comprising 10 spheres that represent the body's internal energy map. Consciousness, spirituality, and physics combine in movement patterns developed by each of the seven dancers, with Stortz as narrator. (Belmar)

Takami Yugen/Noh Space, 2840 Mariposa; 621-7978. Fri-Sat, 8pm. \$10-13. Through Sat/28. Independent choreographer Takami presents *Vita Nova*, a modern-Butoh solo improvisational dance performance.

Bay Area

Julio Bocca and Ballet Argentino Zellerbach Hall, UC Berkeley, Bancroft Way at Telegraph, Berk; (510) 642-9988. Tues-Wed, 8pm (also Wed, 11am SchoolTime performance). \$3-42. See 8 Days a Week, page 94.

Capacitor Alice Arts Theater, 1428 Alice, Oakl; (510) 601-TWEB. Thurs-Sat, 8pm. \$10-20. The aggressive Jodi Lomask brings her obsession with alien-esque costuming and her company to Oakland for two weekends of circus dance. *Within Outer Spaces* is a collaboration with electronic music composer Thomas Day that takes celestial bodies and movement as its inspiration. (Belmar)

Destiny First Congregational Church, 2501 Harrison, Oakl; (510) 986-8600. Sat, 6:30pm. \$5-15. The violence-prevention dance company performs at the 23rd-anniversary celebration of A Safe Place, an organization dedicated to providing domestic violence services to the community.

Nina Haft and Company Temple Sinai, William Stern Hall, 28th St at Webster, Oakl; (510) 451-3263. Sun, 4pm. \$5-12. The company performs excerpts from *The Making of Americans* as well as the dances *Minyan*, *Blessing*, and *Carpati Tattoo*. A work by choreographer Alisa Rasera is also on the program.

Oakland Ballet Paramount Theatre, 2025 Broadway, Oakl; (510) 762-BASS. Fri-Sat, 8pm; Sun, 2pm. \$11-39. See Critic's Choice.

comedy

Brainwash Café and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm: comedy open mic, free. **Cobb's** 2801 Leavenworth; 928-4320. Wed, 8pm: all-pro comedy showcase, \$7. Thurs-Sun,

critic's choice: stage

'Crystal Slipper'
Oct. 20-22, Paramount Theatre

Last month's season opener revealed the Oakland Ballet to be clearly buoyed by new leadership and a complement of new dancers. They performed with great joy and energy, qualities that should serve them well in the reprise of *Crystal Slipper*, Carlos Carvajal's take on the Cinderella story. Forgoing Sergei Prokofiev's familiar music, Carvajal collaged his own score from the work of Czech composer Bohuslav Martinů. Carvajal set the tale first within his own company, Dance Spectrum, sometime in the '70s; after that it traveled to Oakland in 1983. I remember seeing *Crystal Slipper* when it was performed in the early '90s: a deliciously unpretentious and clear telling of the story, with wonderful characterizations, including a hilarious stepmother in drag. I'll wager

that the choreography — Carvajal has a soft and gentle way with everything he touches — still stands up; if you have kids, they'll enjoy this performance. Fri.-Sat., 8 p.m.; Sun., 2 p.m., 2025 Broadway, Oakl. \$11-\$39. (510) 452-9288 (information), (510) 762-BASS (tickets). (Rita Felciano)

PHOTO BY MARTY SOHL



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CoCo Club 139 Eighth St; 626-2337. Mon, 8pm: "The Comedy Pitt Stop," featuring Marilyn Pittman, \$10.

Edinburgh Castle 950 Geary; 885-4074. Wed, 8:30pm: "The Laugh Track," all-pro comedy night with Ngaio Bealum, Tesse Chua, and others, \$5. Sat, 7pm: "The Laugh Track Theme Night: Ethnic Delights, People of Color Will Make You Laugh NOW," featuring Daniel Dugar, Roddy Castro, Ngaio Bealum, Lunell, Quincy Reyes, and Tesse Chua, \$5.

Herbst Theatre 401 Van Ness; 392-4400. Sat, 8pm: Kate Clinton, \$25-30.

Java Source 343 Clement; 541-5610. Tues, 9pm: improv by Dojo Fabuloso followed by open mic.

Jezebel's Joint 510 Larkin; 345-9832. Wed, 8pm: "The Freaks Shall Inherit the Earth," comedy show by Dee Dee Russell, \$5.

Luggage Store Gallery 1007 Market; 255-5971. Tues, 8pm: comedy workshop with Tony Sparks, \$1-3.

Marsh's Mock Cafe 1074 Valencia; 826-5750, ext 2. Fri, 10pm: "The Stale Humans," sketch comedy, \$5. Sun, 9pm: open mic followed by "The Comedy Showcase" with Lori Chapman.

Paradise Lounge 308 11th St; 621-1191. Wed, 8pm: "All-Star Comedy Showcase," featuring Chris Duffy and Gary Cannon, \$8.

Piaf's 1686 Market; 541-5610. Mon, 8pm: "Gay Comedy Showcase," featuring host Blake and others, \$5.

Punch Line 444 Battery; 397-4337. Wed-Sat, 9pm (also Fri-Sat, 11pm): Dave Attell, Sean Rouse, and Mary Weiler, \$10-15. Mon, 9pm: "Elect to Laugh," featuring Will Durst, Johnny Steele, Barry Weintraub, and Deb and Mike, \$8. Tues, 9pm: Arj Barker, \$8.

Shelton Theater 553 Sutter; 267-0642. Fri-Sun, 8pm: "Killing My Lobster Races the Dead," sketch comedy presented by the KML comedy collective. Through Sun/29.

Bay Area

Caribbean Spice Restaurant 1920 San Pablo, Berk; (510) 843-3035. Thurs, 8pm: open mic comedy, free.

400 Club 400 29th Ave, Oakl; (510) 261-1108. Wed, 9pm: "Comedy of Colors (the Bridge to Laughter)," with host Tony Sparks, \$7.

Kimball's East 6005 Shellmound, Emeryville; (510) 658-2555. Thurs, 7pm: "The Other Comedy," multicultural comedy showcase with host Tony Sparks, \$10.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Brainwash Cafe and Laundromat 1126 Folsom; 864-3842. Spoken Word Salon, with host Diamond Dave Whitaker, 8pm, free. Modern Times Bookstore 888 Valencia; 282-9246. Poetry and fiction readings by the National Writers Union Local 3, 7:30pm, free.

Thursday: Cafe Firenze 2115 Shattuck, Berk; (510) 843-1174. Allen Cohen reads, followed by an open mic, 7pm, free. Mambo Mambo 1803 Webster, Oakl; (510) 832-9422. "The Oakland," poetry slam and open mic featuring live jazz, 8pm, free. Black Dot Cafe 2330 International, Oakl; (510) 533-6629. "The Word," open mic, 9:30pm, \$3. Capoeira Arts Cafe 2026 Addison, Berk; (510) 666-1349. Spoken word open mic, 8:30pm, free. 1428 Cafe 1428 Alice, Alice Arts Center, Oakl; (510) 223-4718.

Open mic poetry featuring Paradise and the Funknauts, hosted by Liquid Motion, 7pm, free. The Unitarian Center 1187 Franklin; 338-227. Readings by Nathaniel Mackey and Ed Roberson, 7:30pm, \$5. Garden House Cafe 3117 Clement; 668-1640. Open mic, acoustic piano provided, 8pm, free.

Friday: Yakkety Yak Coffee House 679 Sutter; 351-2090. "Poets for Tenant's Rights," featuring Gail Mitchell, Jimmy Saucedo-Malo, and James Tracy, 7pm, free. Cafe International 508 Haight; 552-7390. Readings by Teresa Kennet and Vanessa Varel, 8pm, free. Gershwin Theater USF; 2350 Turk; 338-1572. Robert Creeley reads, 7:30pm, free. See 8 Days a Week, page 94.

Saturday: Java Source 343 Clement; 387-8025. Amma hosts an open mic with poetry, comedy, and spoken word, 10pm, free.

Sunday: Jack's Cannery Bar 2801 Leavenworth; 931-6400. Paul Hayward hosts open mic night, 8pm, free.

Monday: Someplace Else 1795 Geary; 440-2180. "Celebration of the Word," readings by Monza Naff and Debbie Fier, with host Jeanne Powell, 7:30pm, free. Covered Wagon Saloon 917 Folsom; 974-1585. Spoken word, 9pm, free.

Tuesday: Black Repertory Group 3201 Adeline, Berk; (510) 652-2120. Third Eye Theatre presents a performance poetry open mic, 8pm, donations accepted. Bird and Beckett Books 2788 Diamond; 586-3733. "A Song and a Tale," featuring Jerry Ferraz and Sterling Bunnell, 7:30pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Michelle Goldberg, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Chuck Stephens, and Rob Taylor. Anthoni Patel is the film intern. See Movie Clock, page 147, for theater information.

Opening

Bamboozled Credit filmmaker and veteran muckraker Spike Lee for covering his ass from the get-go: the first thing you hear as the controversial *Bamboozled* begins its digital assault on the senses is the dictionary definition of the word "satire." Lee is intent on making sure the viewer knows this tale of a buppie TV writer (Damon Wayans) who sells a modern-day minstrel show to the network (and loses his soul in the process) is an exposé of the human folly, though which specific humans and the exact folly meant to be skewered here remain a bit of a mystery. Lee's aim is broad, as he hopes to nail a number of subjects (African Americans who contribute to negative stereotyping, greedy TV networks, the viewing public) to the wall, but the scattershot approach leaves one feeling uncertain about exactly who is being taken to task. Stuck between occasional razor-sharp insights and caricatured rhetoric, *Bamboozled*, not unlike its protagonist, seems done in by its own (over) ambition. The film makes a grand statement on the media and its racially divided

masses, but too much information ultimately muddies both the medium and its message. (2:15) *California*, Jack London. (Fear)

Bedazzled Elizabeth Hurley is the devil, and she wants Brendan Fraser's soul. (1:33) *Century Plaza*, Jack London, Presidio.

Butterfly Everyone knows who Julia Butterfly Hill is: she's the environmentalist who climbed a giant tree in Humboldt County and stayed, and stayed, and stayed. Doug Wolen's documentary on Hill premieres this week at the Red Vic, and while it clearly takes her side, it's surprisingly multifaceted, exploring not just Hill's individual story, but also sifting through the many controversies that emerged as a result of her actions. Everyone's point of view gets equal time: the Earth First members who coordinated the tree sit (some of whom had to be convinced to support Hill's crusade); Humboldt County residents who lost their homes to mudslides that may or may not have been caused by logging; Pacific Lumber Company officials, who are presented as ignorant but are not demonized; angry loggers ("I lost my job — I think [Hill's] a fucking nut!"); and Hill herself, who spends a lot of her camera time rambling about love, healing, and Mother Earth, but is admirably committed to her cause — a fact made even clearer by this film, which offers a visual depiction of her tiny platform rigged alarmingly high off the ground. (1:20) *Red Vic*. (Eddy) **Just Looking** See Movie Clock, page 147. (1:37) *Lumiere*.

Pay it Forward Kevin Spacey, Helen Hunt, and the kid from *The Sixth Sense* star in a film that's trying a little too hard to be the feel-good hit of the year. (2:00) *Grand Lake*, Jack London, Orinda, Shattuck.

Playing Mona Lisa The inner angst that occurs while passing into adulthood is great fodder for movies, and throughout *Playing Mona Lisa* there are glimpses of a great story and wonderful characterizations, but it never really comes together. The effervescent Alicia Witt plays young classical pianist Claire Goldstein, who graduates from college only to have her boyfriend abandon her, setting off a crisis of confidence in Claire as she struggles to find her direction while dealing with all the crazy people in her life. These supporting characters are strictly stock, sitcom-style crazies: an overbearing mom, a dad suffering a midlife crisis, the wise old teacher, and an assortment of outlandish friends, both bohemian and insecure. Director Matthew Huffman and company try

Continued on page 136

Patti LuPone Ryan Merriman Gretchen Mol Peter Onorati

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CARRIE
2, 4, 7:15, 9:20

Sun, 29th:
PSYCHO (1960)
2, 4:20, 7:15, 9:35

film calendar

first runs, rep films, & movie clock

Opening

From page 135

too hard to be affecting and cute, and if that wasn't bad enough this locally filmed production uses only the most obvious S.F. landmarks. This feels like it was made in hopes of earning blurbs like "delightfully quirky" but leaves one unable to describe it as anything more than "depressingly leaden." (1:38) *Kabuki, 1000 Van Ness, Metreon.* (Taylor)

Triad Zone When you hear "triad," think "Hong Kong gangstas." Tony Leung stars. (1:38) *Four Star.*

☛ **The Wolves of Kromer** See "Heavy Petting," page 75. (1:22) *Lumiere.*

Ongoing

Adventures in Wild-California (:50) *Metreon Imax.*

Almost Famous Director Cameron Crowe's rosy world of innocence lost — so delicately detailed in *Fast Times at Ridgemont High* and *Say Anything* — just doesn't translate the true gnarliness that made '70s headbangers so sexily hell-bent. In *Almost Famous*, he follows a teenager (William Miller, played by first-timer Patrick Fugit) whose path basically mirrors Crowe's own: At 15, he's thrust into covering the "world tour" of a mid-level band traveling by bus across America; boy meets groupies, boy falls in love, and boy discovers true meaning of life, writing, and orgies. Crowe steals liberally from his own experience, but as we collect the latest in a series of *Past Times* at Ridgemont High, the plot grows fairly thin. What's refreshing is that, for all the sweetness and light he pulls from this story, you can tell Crowe couldn't care less about what happens in pages of magazines today. The real motivation behind the telling, it seems, is to say that rock, and particularly rock writing, is now dead, even if Crowe — who can't say an unkind word — is too cowardly to come out and say it. (2:00) *Alexandria, Cinema 21, Century Plaza, Emery Bay, Metreon, 1000 Van Ness, Piedmont, Shattuck.* (Gerhard)

☛ **An Affair of Love** Director Frédéric Fonteyne (*Max and Bobo*) and writer Philippe Blasband have created a unique story about those age-old plot-driving twins, love and sex — sans all the annoyances, like stock emotions and dialogue, that tend to taint similarly themed dramas. A woman (Nathalie Baye, who won Best Actress at the Venice Film Festival) puts out a personal

ad for a man to fulfill her ultimate sexual fantasy. The respondent meets her at a café, and after a quick, nervous conversation the pair heads for a hotel. The door to their room shuts, and we're left in the red-lit hallway, wondering what the hell's going on inside. The pre-sex tension part of the nameless couple's arrangement is quickly conquered; thereafter, the film emerges as a startlingly subtle look into the emotions and issues that surface as the affair continues. (1:20) *Opera Plaza, Shattuck.* (Gachman)

Aimée and Jaguar The new German film *Aimée and Jaguar* has a remarkable true story on tap. Unfortunately, what comes out is peach schnapps — a fruity ferment that leaves you with a headache afterward. This is a shame, since there have been so few lesbian love stories on-screen, let alone well-funded and nonfrivolous ones. Director-coscenarist Max Färberböck has made incredible truth play like incredible fantasy, in the sense that nothing here seems very likely. Nonetheless, there was indeed a Felice Schragenheim (played by Maria Schrader), a young Jewish woman with an unlikely lover who lived to tell the tale: "Aryan supermom" Lilly Wust (Juliane Köhler), a Nazi officer's wife and mother of four. *Aimée and Jaguar* is full of lunges from one overheated cliché to another, with very little psychological insight, coherent plot development, or tangible sense of historic peril in between. (2:05) *Shattuck.* (Harvey)

Barenaked in America At some point in this documentary about quirky Canadian pop-rockers Barenaked Ladies, someone mentions how the band, with their wacky onstage antics and idiosyncratic lyrics, have had to overcome being viewed as a novelty act to get their musicianship taken seriously. Oddly, it comes in the middle of a film, following the band on a leg of their 1998 tour, which emphasizes their novelty much more than their musicianship. Actor Jason Priestly managed to skedaddle his way into directing this film, but it seems that he was so lost in his admiration for the band that rather than provide vision or direction, he just let the camera roll on the band as they engage in their ultra-dorky banter. It's amusing to begin with, but they soon grow tiresome, and they are never as funny as the "Canadian music gurus" who pop up to argue the band's importance, taking them far too seriously and finding rampant anti-Canadian sentiment in American pop culture. (1:30) *Galaxy.* (Taylor)

☛ **Best in Show** The latest nugget of deadpan brilliance from writer-actor-director Christopher Guest (*Waiting for Guffman*) is a faux behind-the-scenes dog show documentary, following the precompetition preparations of several contestants and their loyal companions: fish bait store owner Harlan Pepper (Guest) and his faithful bloodhound Humbert; superyuppie catalog connoisseurs Meg and Hilton Swan (Parker Posey, Michael Hitchcock) and their neurotic weimaraner; dentally challenged Gerry Fleck (Eugene Levy), his wife, Cookie (Catherine O'Hara), and her terrier Winky; salon owner Stefan (Michael McKean) and his partner's pampered pup Miss Agnes; and returning Mayflower champion Rhapsody in White's ditzzy gold-digging owner (Jennifer Collidge) and professional trainer (Jane Lynch). While Guest chooses an easy target in dog shows (a circuit that already seems a parody unto itself), it's the joy of watching gifted comic actors riff like jazz musicians that makes *Show* such a consistent hoot. This dead-on satire is a full breed above any competition. (1:30) *Act I and II, Century Plaza, Embarcadero, Jack London, Orinda.* (Fear)

Billy Elliot The word "inspirational" has been haphazardly used to describe this feel-good Brit flick about a motherless 11-year-old boy (sensitive portrayed by Jamie Bell) who has to repress his burning desire to dance because he's living in a macho mining town. With his father and brother embroiled in a violent strike, Billy has plenty of space to sneak into an all-girl ballet class that's held at the same gym as his boxing lessons. Billy's instructor sees the potential in the dancing machine. His father and brother discover his ruse, and gender battles ensue. Director Stephen Daldry (*Eight*) means well, trying to show us the underdog thing from a fresh perspective, but about halfway into *Billy Elliot*, you get the feeling that somebody, somewhere, is just trying too hard. But for kids, especially ones who are too paralyzed by ridicule to go after what they want, *Billy Elliot* might seem inspirational. (1:50) *Albany, Embarcadero.* (Gachman)

Bootmen (1:30) *Kabuki.*

Bring It On They bring the noise, they bring the boobs, they bring the blond, they even bring the members of TLC's protégé-group Blaque; but, I am sad to report, they don't bring it on. Another in a long line of cheerleader features

Continued on page 138

critic's choice: film

'Demon Lover Diary'

You can't handle the truth

Long before *American Movie* was a gleam in the Sundance Film Festival's eye, real-life rednecks with shaky Roger Corman dreams lurched across the silver screen in Joel LeMott's 1980 documentary *Demon Lover Diary*. The two films are remarkably similar in subject matter: guy dwelling in flyover state thinks he's got what it takes to make a modern horror classic, though he lacks (a) the funds and (b) the organizational skills to give legs to his visions of cinematic greatness. Because the films capture nearly identical circumstances that just happen to take place 20 years apart, it's valid to wonder if every small town in the USA has its own version of *Movie's* Mark Borchardt or *Diary's* Don Jackson and Jerry Younkings: guys with a couple of gallons of stage blood, a well-worn copy of the *Texas Chainsaw Massacre*, a camera, and a staggering confidence that belies a lack of filmmaking experience. *Movie* is an entertaining work, but it tends to veer into let's-laugh-at-the-white-trash territory, thanks to its fly-on-the-wall documentary style that completely distances the crew — and the audience — from the subject. *Diary* has a gritty, vérité quality augmented by the fact that the person behind the camera, LeMott, is an active participant in what she's capturing with her lens. The back story of *Diary* is that LeMott's boyfriend, Jeff Kreines, has been persuaded to act as camera person on his old friend Jackson's low-budget horror flick. The couple pack up their car (bringing sound person Mark Rance along) and leave New England for Michigan. As soon as they arrive, LeMott captures nothing but juicy footage: the *Demon Lover* masterminds argue constantly, and utter disorder and lack of planning precedes every move they make. Jackson and Younkings, coworkers at the local speedometer cable factory, ostensibly split directing duties: Jackson (who mortgaged his house to raise money) handles the technical aspects, while Younkings (whose fundraising scheme involved cutting off one of his fingers) motivates the actors. There is certainly a wealth of snicker-inducing moments: Jackson explaining how *Demon Lover* is "a base commercial movie," calculated with care to reap huge profits; Younkings's karate choreography; and off-set moments, like production assistant Ray Poll's cheerful extrapolation on his many married and unmarried lady friends and a sudden, surreal cameo by Ted Nugent. As *Demon Lover* crumbles, *Diary* becomes increasingly intriguing; LeMott provides deadpan voice-over to contextualize each chaotic moment, and she's not afraid to come right out and tell us that Jackson and Younkings's movie is "rubbish." By the end, when LeMott, Kreines, and Rance escape (literally) from the ruins of the *Demon Lover* set, they're not just leaving a failed film production; they're fleeing the whole fetid environment of arrogance, small-town claustrophobia, failure, and frustration that swallowed up *Demon Lover* — ironically, the same qualities that make its *Diary* such a compelling document. *Demon Lover Diary* plays as part of the San Francisco Film Society's "Dark Wave" series at the Roxie. See Rep Clock for show times. (Cheryl Eddy)



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Ongoing

From page 136

(But I'm a ...) and featured cheerleaders (*American Beauty*), *Bring It On* attempts to make the icon sweat — as in cheerleading as "sport." Instead, it bleeds. Inspired by the national battles of cheer squads on ESPN, screenwriter Jessica Bender takes the clichéd templates of sports movies and teen movies and reduces both to the least common denominator. Dialogue is, like, totally derivative — and the plot? You don't want to know. Though there is something for the Lester Burnhams among us (Kirsten Dunst), and the moves are for real (even the actors had to live through cheerleading "camp"), Peyton Reed's attempt to humanize and valorize cheerleading falls flat on its very smiley face. (1:39) *UA Berkeley*. (Gerhard)

• **Broken Hearts Club** An ensemble romantic comedy about a group of gay friends in West Hollywood wading through life's tribulations, this sweet and sentimental movie hardly breaks new ground but is still quite the charmer. Writer-director Greg Berlanti keeps things flowing in a decidedly mainstream manner (the guy works on *Dawson's Creek* — he knows what they like in Peoria) and never gets too dangerous or controversial. The difficulty for a film like this is attempting to keep it real for gay audiences while also striking a chord with straight ones. The film's success at this is a tribute to Berlanti's witty, self-deprecating screenplay and a strong cast, specifically Timothy Olyphant as the film's anchor, a photographer searching for meaning a little deeper than what

he's found in one-night stands. At times it's too cute for its own good, but it's easy to forgive a film that can so easily mock its own conceits and still deliver an ultimately affecting tale about the importance of friendship in the face of heartbreak. (1:50) *Embarcadero, Shattuck*. (Taylor)

• **Chicken Run** (1:25) *Cole Hall*.

• **The Contender** Both onscreen and off, it still seems America has a long way to go until a woman becomes president or even vice president. In writer and director Rod Lurie's film, Senator Laine Hanson (Joan Allen) is chosen by an oddly hip, foul-mouthed, and food-obsessed president (Jeff Bridges) to fill the seat of the recently deceased V.P. But the senator has some enemies: right-winger Shelly Runyon (Gary Oldman) and Representative Reginald Webster (Christian Slater), who pull every trick in the book — like unearthing dirty photos of Hanson at an orgy — to make sure she doesn't get past the confirmation hearings. Though it's got plenty of moralizing clatter going on, it's far more multidimensional than other good-versus-evil, *Absolute Power*-ish movies set in the D.C. milieu; at least *The Contender's* politicians are more than saints or power-hungry despots. (2:10) *Century Plaza, Emery Bay, Jack London, Metreon, Oaks, 1000 Van Ness*. (Patel)

• **Croupier** Working from a lean, novelistic, ingenious script by Paul Mayersberg, British director Mike Hodges (*Get Carter*) pulls us right into the queasily detached mind-set of Jack Manfred (Clive Owen), a would-be writer from South Africa whose laptop floundering finds a focus when he reluctantly goes back to his erst-

while profession: as a croupier, dealing out losses in a London casino. Jack is smooth, energy conserving, unreadable; even his girlfriend (Gina McKee) shrugs and says, "You're an enigma, you are." Yet for all his "I don't gamble" resoluteness, beneath Jack's unflappable veneer there's a racing, rabbit's pulse ready to jump free at the first dubious risk. Intricate, economical, *Croupier* is a "thriller" no less engrossing for being almost entirely a head game — waiting to see whether control freak Jack comes up flush or gets handed a joker becomes deliciously tense. *Croupier* is a great exercise in minimalist suspense, its greatest mystery being our own point of view: ice-cold coiled spring Jack makes a fascinatingly inscrutable "I." (1:31) *Four Star*. (Harvey)

• **CyberWorld** The "first all-animated Imax 3-D feature!" is in fact a compendium of mostly used (if newly gussied up for this format) goods, going back as far as a six-year-old Pet Shop Boys music clip. Elsewhere, you get the usual extra-large and deep-throated digital animation stuff — cruising fantasy landscapes, rollercoaster-style plunges beneath the sea, sci-fi scenery — in plotless nuggets from studios around the world. The big attractions are reformatted sequences from the '98 feature *Antz* and a '95 *Simpsons* episode. They're fun, which cannot be said for the uninspired framing segments with plucky li'l Lara Croftoid Phig (voiced by Jenna Elfman) guiding us through a cybermuseum of the future. Needless to say, there's plenty of stunning design on tap in this 48-minute featurette. But the odds-and-sods packaging never lets you forget that *CyberWorld* is basically a

garage sale for digital eye candy, its knickknacks thrown together for strictly commercial rather than conceptual reasons. (.48) *Metreon Imax*. (Harvey)

• **Dancer in the Dark** Lars von Trier's *Dancer in the Dark*'s cruel puppet show is set in Washington, 1964, with main characters secretly blind Czech-immigrant Selma (Björk), her friend Kathy (Catherine Deneuve), sullen and disrespectful son Gene (Vladica Kostic), sweet but dull-witted gentleman caller Jeff (Peter Stormare), and seemingly sweet neighbors Bill (David Morse) and Linda (Cara Seymour). When Bill asks secretive Selma — who has been saving money for an operation that will save her near-sighted son's eyesight — for a loan, the seeds of tragic melodrama are fully planted. *Dancer* unites *Twin Peaks* with 1954's *Magnificent Obsession*, in which Douglas Sirk turned a female character's blindness into his own damning vision of America. In *Dancer's* nonmusical scenes, von Trier cavalierly answers the precise formal clarity of Sirk's widescreen Technicolor with his own device: disorienting handheld video. *Dancer's* first musical number exaggerates the musique concrète elements of Björk's solo recordings; the choreography by Vincent Patterson seems ill-served by fractured framing and sluggish edits. But this feeling of disconnect hints at reality's presence within Selma's fantasy — a creeping, increasingly powerful presence that abruptly stops her songs short. As *Dancer's* story becomes bleaker, Selma's fantasy songs grow more frequent. As Sirk did in *Imitation*, von Trier interrogates motherhood — its inherent life-and-death

bonds — with pitiless compassion. In the movie's final minutes Björk's voice taps into the primal quality beneath the more self-conscious nuances of her overall performance; her "Next to Last Song" (the musical moment when Selma's boundary between fantasy and reality is erased) still wins the battle against von Trier's mocking use of numbers as a dramatic distancing technique. (2:20) *Act 1 and II, Bridge*. (Huston)

• **Digimon** (1:30) *Colma, Emery Bay, Metreon, 1000 Van Ness, UA Berkeley*.

• **Dr. T & the Women** In the tradition of *Ready to Wear* and *Short Cuts*, Robert Altman's latest feature is awash in action, fashion, and frenzied drama. The solid cast is headed by Richard Gere as Dallas gynecologist Dr. Sullivan Travis; "the women" include his psychologically unstable wife (Farrah Fawcett), ditsy daughter (Kate Hudson), alcoholic sister-in-law (Laura Dern), and charming love interest (Helen Hunt). Dr. T's office sees more traffic than the 101 during rush hour; the chaotic whirlwind of estrogen, blond hair, and Chanel Gucci outfits reaches colossal proportions. The director creates a stereotypical, inaccessible, and farcical world where men go hunting and women go shopping, but under Altman's practiced guidance, Dr. T manages to emerge as biting satire of Southern society. (2:01) *Colma, Emery Bay, Metreon, Oaks, 1000 Van Ness, Orinda, Piedmont*. (Patel)

• **The Exorcist** The most frightening movie I've ever seen has always been *The Exorcist*; the new and improved version of the film is even scarier, featuring a whole extra reel full of eerie sounds and disconcerting footage. Twelve-year-old Regan (played shockingly well by Linda Blair) gets an even more thorough series of painful tests (including a very explicit spinal tap), and viewers get to witness additional skin-crawling acts of possession. William Friedkin's 26-year-old film — based on a novel written by William Peter Blatty, who was inspired by an actual exorcism that took place in 1949 — retains a '70s aura that makes for quite a bit of contemporary amusement. When a doctor lights up in a hospital, prescribes Ritalin as a cure-all for her daughters' nerves, or delivers lines such as "Just take a pill, and you'll be fine," one guffaws in disbelief. Ultimately, however, the battle between good and evil, as fought through the medium of an innocent young girl, is definitely worth a second look. (2:12) *Colma, Coronet, Emery Bay, Jack London, Metreon, 1000 Van Ness, UA Berkeley*. (Patel)

• **Fantasia 2000** (1:15) *Metreon Imax*.
• **Get Carter** (1:42) *Century Plaza, Emery Bay, Kabuki, Metreon, 1000 Van Ness, Stonestown, UA Berkeley*.

• **Girl on the Bridge** Spare parts from *Wings of Desire*, *Les enfants du paradis*, *La Strada*, and other plaintive romantic whimsies are sewn together to make the upscale art-house Frankenstein that is Patrice Leconte's latest film. The director is definitely more in his "Ze bodacious babe ees ze miracle of life, no?" mode here (e.g., *The Hairdresser's Husband*), exercising none of the deeper intelligence he showed in *Monseigneur Hire* or *Ridicule*. Of course, the story hardly demands it: at once calculated and careless, Serge Frydman's screenplay is a dim "fairy tale" in which suicidal glamour-waif Adele (Vanessa Paradis) is saved from a bridge leap by wise old curmudgeon Gabor (a wasted Daniel Auteuil) to become his lovely assistant-target in a circus knife-throwing act that incongruously plays to adoring audiences in tuxedos and evening gowns. If your trigger is tripped by watching Paradis writhe and moan orgasmically with each knife thrust, enjoy, by all means. The more skeptical will find this overpackaged stab at enchantment pretentious, ridiculous, and misogynist soft-core bunk. (1:32) *Shattuck*. (Harvey)

• **Girlfight** Forget those gleaming overstatements you may have heard about Karyn Kusama's gorgeous sweat-factory *Girlfight* being the best boxing film of the year, decade, or millennium. It may be the best romance of all time as well. Love for boxers can't exist with some fan outside the gym; the true consummations have always been within the ring — with the passionate coupling going down in front of thousands of fans, the loser's blood marking the floor like some ritual remnant of virginity, as some left-out girl chump like Rocky's Adrian sits weakly cheering from the sideline. Without trying, Kusama has reversed that formula in the most literal of ways.

Though she claims there's no connection between the names, Kusama invigorates her Adrian (Santiago Douglas) — in this movie

Continued on page 140

JACKIE CHAN

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"BOOK OF SHADOWS: BLAIR WITCH 2" opens nationwide on Friday, October 27th

Ongoing

From page 138

the love object is a male featherweight of great ambition with lithe muscle and a sweet face — and sculpts her primary mover out of the mountainous physique of Michelle Rodriguez. This, too, is a story about loving boxing, but for the first time, you can feel the romance in every sense of the word, from the erotic glow of worked-out skin to the tension-building mix of flamenco and synth sounds in a story where girl meets (or is that beats?) boy. The story has its *Blue Steel* moments, wherein young fighter focuses her anger, turns herself into a tool of revenge, and gets back at the sexist dad who did her mother wrong. But what moves the film along is the romance: when *Girlfight* takes off its gloves, you won't want to look away. (2:02) *Emery Bay, Metreon, 1000 Van Ness, Shattuck.* (Gerhard)

Goya in Bordeaux Francisco de Goya y Lucientes (played as an old man by Francisco Rabal and as a younger man by Jose Coronado) wistfully examines his life and work in Carlos Saura's *Goya in Bordeaux*. The philosophical babblings of the master artist, reduced to tantrums and hallucinations in his old age, are set against a backdrop of luscious lighting and airy spaces. The film is a visually stunning insight into Goya's artistic, emotional, and political endeavors. Cinematographer (and longtime Bernardo Bertolucci collaborator) Vittorio Storaro saturates the images with rich colors and grand surveys of space. Goya's last lover, Leocadia (Eulalia Ram6n) and his daughter Rosario (Dafne Fern6ndez) serve as his caretakers, making sure the senile yet still prolific artist stays healthy and comfortable. In his delirious, half-conscious state, Goya's paintings revive

both painful and joyful memories of political turmoil and sexual escapades. The line between reality and fantasy blur, the present exists seamlessly with the past; the result is a fantastic, aesthetically stunning film that is also a convincing biography. (1:42) *Opera Plaza, Shattuck.* (Patel) **Groove** "Friday 6:04 p.m.," reads one of the digital intertitles early on in *Groove*, signaling the bloated pop time capsule to follow, a movie that's entertaining kitsch without being effective drama — more of a *Thank God It's Friday 2000* than a *Saturday Night Fever 2000*. Though directed by Greg Harrison, *Groove* isn't a singular vision so much as a committee-style advertisement for silicon-implemented S.F. electronic culture. Matthew Irving's nighttime cinematography is prone to neon L.A. hues, so maybe it's fitting that *NYPD Blue* regulars get more screen time than a dance floor filled with what look like cute American Rag employees. But *Groove* is ultimately an S.F. infomercial, filled with sexualized massage, sage burning, and conversations about yoga and CD-ROM manuals as well as a nod to the Endup. The script's soundbite messages — polysexuality, yay; GHB and nitrous, nay — add up to a daffy techno-fitted neohippieism. Completely ignoring the city's current economic ruthlessness, *Groove* hopes to give the rest of America what DJ Polywog calls "the sweet cotton candy kiss of transcendental bliss." Come to San Francisco — the smiling faces may be digital now, but they're still pretty vacant. (1:26) *Opera Plaza.* (Huston)

The Ladies Man One would hope that after 10 years of languishing in semi-obscure on *Saturday Night Live*, the seriously underrated Tim Meadows would do something more creative than assist Lorne Michaels in farming out yet another ho-hum sketch character to the cineplexes. Meadows is too smart to look a gift

horse in the mouth, however, even if this particular five-minute-skit horse was beaten to death several seasons ago. Hence the big-screen foray of Leon Phelps, a.k.a. the Ladies Man, an afro'd anachronism whose one-joke modus operandi is the ability to get freaky with the females. Other than a few giggly nonsequitur gags (like an angry mob prone to breaking into choreographed song-and-dance numbers), *The Ladies Man* is painfully short on the laughs, unless you think piña colada butt lotion is the ideal punchline to every joke. The ladies may love cool Leon, but damned if this doesn't make those five-minutes-to-1 a.m. SNL sketches look downright inspired. (1:27) *Century Plaza, Emery Bay, Empire, Galaxy, Jack London, Kabuki, Metreon, Shattuck.* (Fear)

Live Nude Girls Unite! This eye-opening documentary chronicles the Lusty Lady's workforce as it unionizes against all odds, fighting egregious working conditions that include the scheduling of dancers based on race and breast size. It features codirector (with Vicky Funari) Julia Query, who's also a local comedian and a rabble-rouser by birthright, as a key player on all fronts: she not only fights on behalf of the union and other unions like it but has to negotiate with her own mother — a well-known doctor who's made a name for herself distributing condoms to prostitutes in New York City — who, despite her credentials in the field of sex work, can't help being upset by what she calls her daughter's involvement with "smut." Following in the footsteps of Barbara Kopple as it builds tension with late-night sessions in the conference rooms of large corporate office buildings, *Live Nude Girls Unite!* brings sharp surprises to the world of labor filmmaking. (1:15) *Roxie, UC Theatre.* (Gerhard)

Lost Souls I guess satanic conspiracies just

aren't quite as frightening as they used to be — at least not in this scare-free horror flick. An overly sincere Winona Ryder plays a devout Catholic and exorcist's assistant who is trying to convince doubter Ben Chaplin (he "doesn't believe in evil with a capital E") that Satan is going to try to take over his body in a move to dominate the world. Or something. At any rate, it is every bit as silly as it sounds, growing more preposterous as it develops. Director Janusz Kaminski, who is better known — in fact, just plain better — as an Oscar-winning cinematographer, does excel in the visual department. He infuses every frame with a ghostly radiance that gives the film a nightmarish appearance. Good looks aside, every other aspect of *Lost Souls* is so incredibly humdrum and by-the-book, it leaves one wanting to tell Kaminski that evil with a capital E can sometimes be spelled H-A-C-K. (1:42) *Colma, Emery Bay, Grand Lake, Kabuki, Metreon, 1000 Van Ness, UA Berkeley.* (Taylor) **Madadayo** Akira Kurosawa's final film, made in 1993, is finally being distributed (albeit briefly) in the United States; it's about a professor who retires from teaching in 1943 at the age of 60. He's loved by his students, who celebrate his birthday every year with a party that culminates with the students' asking if the professor is ready to leave, to which professor responds, "madadayo" (not yet). Over the years the professor's traumas and joys are shared by his wife and his former students, who are consistently coming to his aid. Although slowly paced, *Madadayo* is an intriguing and affectionately comic film, drawing the viewer in with the professor's charm and his whimsical, sweet-natured students. It feels like the film of an old man, both in subject and vision, though this means that at times it seems self-indulgent and without direction; it also means that if you give

yourself over to the film, you'll discover the unexpected joy and wisdom that comes with experience. (2:14) *Four Star.* (Taylor)

Meet the Parents A lovable schnook (Ben Stiller) goes to meet his girlfriend's uber-WASP parents and gets the feeling her father (Robert De Niro), an ex-CIA analyst, is trying to psychologically break him. The joy of *Parents* lies in its ability to wring every ounce of paranoia and discomfort out of a simple premise. A comedy that banks on Dantean levels of humiliation, it's at its laugh-out-loud best when it concentrates on nothing more than the leads locking horns. Stiller is quickly becoming an ideal candidate for the Jack-Lemmon-neurotic-but-likeable-everyman award; he's a great foil for De Niro, who seems intent on establishing a comedic career solely around parodying his intense persona. Director Jay Roach (the *Austin Powers* movies) has a tendency to amp up the sitcom shtick for the easy guffaws, keeping the film on the verge of grinding to a laugh-tracked halt for the lackluster third act. Still, thanks to its cast, *Parents* may be the most charmingly romantic and funny interrogation session you've ever squirmed through. (1:48) *Alexandria, California, Century Plaza, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness.* (Fear)

Nurse Betty It was almost inevitable that Neil LaBute (the creepy *In the Company of Men*, the even better *Your Friends and Neighbors*) should try warming up a bit. Thus *Nurse Betty* — notably his first time directing someone else's script — is kinder, gentler, bigger-budgeted, and less quease-provoking. Betty (Renée Zellweger) is smitten with soap opera *A Reason to Love's* dreamboat Dr. David Ravell; the reason for this escapist fixation is asshole husband Del (Aaron Eckhart), who's involved in a little side business of murky legality. This intrigue draws a visit from Charlie (Morgan Freeman) and Wesley (Chris Rock), "business associates" whose displeasure with the mullet-haired one ends very, very badly for him. Betty enters into a fugue state that has her taking off for Los Angeles, where she believes her Dr. David (Greg Kinnear) awaits their happy reunion. LaBute doesn't stoop to ingratiate, and Zellweger makes Betty's peaches-and-cream niceness weird as well as genuine. Her innocence, whether willful, dumb, or shell-shocked, depends on turning a blind eye to the LaButeian world she lives in — one whose jaded, violent, corrupt, and insensitive qualities she renders surreal by insisting on fantasy. *Nurse Betty* ends on a "just-be-yourself" note hokey enough to be needlepointed. But a measure of the movie's squirrely success is that even then you're not sure whether LaBute and company are copping out or just burying the sarcasm deep enough to really leave us mindfucked. (1:50) *California, Metreon, 1000 Van Ness, Piedmont, Stonestown, Vogue.* (Harvey)

One Less is more, and from feature-filmmaking debuts you don't get any more — or less — than Tony Barbieri delivers with his spare, curious, and incredible San Francisco-set film, *One*. The aptly named *One* departs so radically from the more-is-more school of U.S. indie filmmaking that it stands virtually alone; that also happens to be the way it wants you to feel after seeing it. Two friends — one recently released from a long jail sentence he served for putting his grandpap to sleep, forever; the other a layabout could-be pro-baseball player — reunite on some of the less traveled streets of San Francisco, trying to survive with jobs picking up garbage while they salvage what's left of their lives. Instead of laying out this story in a few clear, boring strikes, Barbieri lets the characters unfold at their own eerier-than-life-like pace. A challenge, *One's* bleak realism washes the overheated body Amerindie like a much needed cold shower. (1:28) *Galaxy.* (Gerhard)

The Original Kings of Comedy In this post-*Def Comedy Jam*, post-hip-hop, post-Murphy-Lawrence-Wayans, post-WB-BET era we live in, the time is ripe for Spike Lee's documentation of the wildly successful comedy tour of four African American comedians — Steve Harvey, Bernie Mac, Cedric the Entertainer, and D.L. Hughley — that, despite little or no publicity, manages to sell out arenas at virtually every urban or rural stop. The uncult, raw comedy of the "kings" is still faithful to its source (the joys and pains of the African American experience) but is proof positive that, among other things, everyone's invited to the party here — demographics be damned. (1:57) *Kabuki, UA Berkeley.* (Fear)

Place Vendôme Cultivated by some fine directors, Catherine Deneuve has aged well — and

Continued on page 142

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Ongoing

From page 140

uncorked, she's even better. Deneuve's Marianne is the unhappy and unstable wife of a prominent diamond dealer (*Belle de jour* costar Bernard Fresson) at Place Vendôme, the chic Parisian shopping quarter. After his untimely death, Deneuve makes the seamless transition from unhinged alcoholic to a woman who's probably just as unstable, but now intoxicating in a shrewdly compulsive sort of way. A former jewelry broker herself, Marianne takes on her husband's shady diamond-dealing affairs and encounters an eerily familiar strain of events involving a corrupt former lover (Jacques Dutronc) and his new, young pawn (Emmanuelle Seigner). Director and cowriter Nicole Garcia's world of misused glamour feels like a haunted dream, but the story remains imperfectly realized, hastily fleshing out and then intertwining characters too late in the game. Still, the actors' performances — and this is really just Deneuve's movie — are precisely cut. (1:57) *Albany, Clay, Rafael*. (Lapid)

Psycho Beach Party Playwright-drag diva Charles Busch (author of the hit play *Vampire*

Lesbians of Sodom) adapted his stage play for the screen in this send-up of slasher flicks and Hitchcockian intrigue. As female detective Monica Stark, Busch tries to figure out a pattern among the steadily rising number of offed teens — the girl in the wheelchair, the guy with one testicle, the chick with the hairlip ... The murderer could be Florence (Lauren Ambrose), the Gidget-y tomboy with multiple personalities (she's also an S-M dominatrix and a sassy talking Safeway checkout girl from the hood). Or it could be Swedish exchange student Lars (Matt Keeslar), or maybe Bettina (Kimberley Davies), the blond horror movie starlet who last played a waitress with three heads. While I admired the Day-Glo beachwear and chortled at certain scenes (like when two macho surf dudes wrestle seductively in the sand, much to the discomfort of their buddies), I still found myself wondering why *Psycho Beach Party* wasn't as funny as it could be. Still, it's campy, smart, and dumb at the same time, and fun while it lasts, which is not that long. (1:35) *Four Star*. (Lapid)

Remember the Titans If you're a fan of the mighty Denzel, stay away from this clueless, lazily directed (by Boaz Yakin — *A Price above*

Rubies, Fresh) "true story" about a black football coach (Washington) recruited in 1971 to work in a recently integrated Southern high school, taking over the spot of the long-loved white coach (Will Patton) spot. So Washington's Coach Boone is a "race man." His mission isn't just to win football games, it's to change the world, change these boys, change the town — all noble intentions, of course, but c'mon. Coach Boone treats the players like Navy Seals during Hell Week, making them run at 5 a.m. to — guess where — Gettysburg — for empowering speeches about young men who died — for what! The movie has its heart in the right place, but it makes such clichéd mockery of the horrors of racism that it's hard to stomach. (1:53) *Alexandria, Colma, Emory Bay, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck*. (Gachman)

Siegfried and Roy: The Magic Box (40) *Metreon* Imax.

The Sorrow and the Pity Marcel Ophuls is, like his father Max, a humanist filmmaker. But whereas Max's great romances (*Earrings of Madame De...*, *Letter from an Unknown Woman*, *Lola Montez*) centered on female characters, Marcel's great four-and-a-half-hour 1969 documentary about the WWII German occupation of France relies almost entirely on male witnesses. Marcel's disinterest in women's perspectives is the only, curious, overt flaw in a film that reveals the power — terrible and,

again, great — of memory. Ophuls's interview subjects run the moral gamut, and his skill as an interviewer reveals nuances that you won't find in "official" history books. It would be calous to view *The Sorrow and the Pity* as entertainment, but the film's structure makes the best kind of drama from the worst kind of real events: a drama that forces viewers to confront themselves. (4:30) *Castro, Rafael*. (Huston)

Space Cowboys (2:00) *Galaxy*.

The Tao of Steve Pity the paunchy Lothario named Dex (Donal Logue), a slobbish kindergarten teacher who manages to talk any woman into bed using a combination of high-falutin' graduate school speak, eastern philosophy mumbo jumbo, and the "keep it cool" aesthetic of classic "Steves" (McGarrett, McQueen, ... uh, Hawkins). Swoon as he attempts to sway renegade Syd (Greer Goodman), who proves immune to his swarthy charms. Sigh as he finds that the one girl he can't have is the one truly meant for him ... awww! A surprise hit at this year's Sundance, *The Tao of Steve* banks a lot on Logue's mixture of complexity and frat boy "ain't I cute"-ness, but telegraphs the proper audience response at every juncture, just in case we don't get that even though he's a heel, deep down he's a really good guy! The act wears out its welcome very quickly amid a flurry of self-conscious indie-cutesy gestures (do we need yet another self-reflexive pop-culture-quot-

ing hero?); like the corpulent Casanova himself, *Steve* just seems too in love with itself to really open up to anyone else. (1:30) *Opera Plaza*. (Fear)

This Is What Democracy Looks Like The WTO protests in Seattle showed America that a lot of folks are pissed off at the greedy corporations that run the global economy; now, one year later, you can't swing a gas mask without hitting media activists who turned their experiences into a documentary. If you haven't already had your fill of weary cops facing off with megaphone-wielding marchers, *This Is What Democracy Looks Like* is worth a look. Directors Jill Friedberg and Rick Rowley tapped the footage of more than 100 videographers to create a doc that captures the fevered energy coursing through Seattle's rainy streets: sign-thrusting college kids, burly labor union members, stiff representatives of the mainstream media, willy-nilly canisters of tear gas — they're all here, mixed with after-the-fact talking-head interviews with various anti-WTO leaders. Weirdest thing going on here: though the film boasts "narration by Susan Sarandon," the film uses on-screen text far more than voice-over to explain what's going on. And Sarandon's pipes are heard in less than five of the film's 72 minutes. (1:12) *Roxie*. (Eddy)

Trade Off Certain scenes set Shaya Mercer's *Trade Off* apart from other WTO-themed docs, including one in which a British news reporter confronts Norm Stamper, Seattle's then-Chief of Police, and Seattle Mayor Paul Schell about the treatment of protesters. Mercer turns her camera primarily on event organizers like the spontaneous, wacky Mike Dolan of Public Citizen and the erudite Vandana Shiva of the Research Foundation for Science, Technology, and Ecology. The film, which would have benefited from a tighter editing job, rambles on a chaotic path, as if Mercer just happened to be carrying a camera in hand as she participated in the protests. Excluding a few key moments, *Trade Off* ultimately ends up treading ground already thoroughly covered by previous works. (1:35) *Roxie*. (Patel)

Urban Legends Final Cut A film student (Jennifer Morrison) decides to do her thesis film on urban legend murders, only to find her fellow students being picked off one by one. Barely peripherally connected to the original *Urban Legends*, this latest attempt at a horror franchise takes a few familiar stabs at self-referentiality (that is, like, sooo '98!) but does possess a few things other modern scary movies haven't dared to touch yet: the acting talents of Joseph "Joey" Lawrence, the straight-out-of-a-soap introduction of a twin brother, even a quote from Truffaut's *Day For Night* ... puh-leeze, psycho killer! Qu'est-ce que c'est? Bad acting and a Herculean effort of suspending disbelief are par for the course for most teens-in-trouble fright flicks, but *Final Cut* commits the cardinal sin of being neither very frightening nor particularly fun. Even by today's lower-than-ever standards for slasher-lite cinema, the sheer terror factor of this *Legends* is only a cut above an outdated cartoon of milk. (1:35) *Metreon*. (Fear)

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The Watcher The bags under his eyes rivaled only by costar Marisa Tomei's facial luggage, James Spader looks like Bill Clinton — and he has some girl trouble of his own. He's shadowed by a serial killer (Keanu Reeves: dreadful, just how we like him) who FedExes a photo of each imminent female victim, giving Spader's detective 24 hours to identify and save her. Ladykiller Keanu is so obsessed with jowly James one would think he has a bit of a crush. But homosexuality is sublimated into violence against women in this flick; Keanu's victims are guilty of being independent, and worse yet, plain. With his first feature, video director Joe Charbanic serves up chase scenes made up of blurry, neonsquiggled stills. He may think he's imitating Wong Kar-wai, but he has the artfulness of a

Continued on page 144



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Number and Street (P.O. Box, Rural Route, etc. not acceptable)

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4. TELEPHONE NUMBER

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Ongoing

From page 142

painting by LeRoy Neiman. (1:36) UA Berkeley. (Huston)

► **What Lies Beneath** Stretching out Hitchcock's sadistic waiting games by an extra beat or three, Robert Zemeckis and actor-turned-first-time-scenarist Clark Gregg straightaway establish a Martha Stewart good life so banal there's got to be evil within. Claire (Michelle Pfeiffer) looks, smells, and hand-tremors every bit the trophy wife with far too much time on her hands to be fully, ah, sane. "Brilliant

geneticist" hubby Norman (Harrison Ford) is preoccupied by his success, and their college-age only child has left the nest empty. Past events best left undiscussed (a car crash for one, and just how did that first husband die?) suggest an imagination ready to abandon terra firma. Claire's not-quite-rightness seizes on the new neighbors as paranoia justification. Isn't their lovemaking a little, uh, noisy for quaint lakeside New England? Is that Mrs. Nextdoor's bulk packed lifeless into the car trunk at 3 a.m.? Then again, locked doors repeatedly found wide open and bathtubs that fill themselves hint at a menace more supernatural than

spousal. Rife with well-placed red herrings, false scares, and multiple-choice Awful Truths, the script logic doesn't withstand five minutes' reflection afterward. But it keeps us agreeably stricken with doubt for the 120 minutes that count. (2:10) UA Berkeley. (Harvey)

► **The Wind Will Carry Us** This is another triumph for the great Iranian director Abbas Kiarostami, maker of 1996's *Taste of Cherry*. A three-man expedition from Tehran to a small Kurdish village is led by Dourani "the Engineer," the somewhat shady protagonist, to record a mourning rite anticipated upon the passing of an infirm villager, Mrs. Malek. A boy, Farzad, taken into the team's confidence, supplies Dourani with regular reports on Mrs. Malek's condition, which, much to the chagrin of the expedition, appears to be steadily improving. A three-day trip stretches out indefinitely as the crew morbidly awaits the old woman's demise. A monotonous routine of time killing is enforced by Mrs. Malek's stubborn will to live, heightening the contrast between the idle strangers and the hard-working villagers. Meanwhile, Dourani's encounters with different members of the village make for a series of quiet little dramas all their own as layers of questions about life and death, work and idleness, good and evil, unfold against a landscape of exquisite beauty. (1:58) Rafael. (Avila)

► **Woman on Top** You don't need *Woman on Top* to tell you that San Francisco is a city obsessed with food, filled with gay people, and packed with views. But relax. In *Woman on Top* you can watch babelicious Penélope Cruz, Spain's reigning muse, as the film that surrounds her tells you a couple more things you already know, such as: San Franciscans occasionally dance in the streets! If its clichéd take on our city annoys you, that's the kind of movie that Venezuelan-born director Fina Torres's *Woman on Top* is. It unearths the obvious. Isabella (that's Cruz) makes men go crazy with her cooking; she's also the only Brazilian around. (Well, apart from her best friend Monica — played with brio by Harold Perrineau Jr. — a transvestite who gets the best lines.) And trust me, there's enough froth, plot, and samba that it doesn't hurt going down. Shut off the analytic sector of your brain, and the rest of you can have a thoroughly pleasant night out at the movie theater. (1:33) Metro, Shattuck. (B. Ruby Rich)

Rep picks

► **'Dark Wave 2000: Three Nights of Unhallowed Horror'** The San Francisco Film Society graciously offers to scare the pants off local moviegoers with a program of six films screening this weekend at the Roxie. This year's series is a well-rounded, excellently freakish mix: kicking things off on Friday is Joel LeMott's little-seen 1980 classic, *Demon Lover Diary* (see Critic's Choice for review), followed by the U.S. premiere of British director Charly Cantor's vampirish thriller, *Blood*, about a woman whose blood is fiendishly coveted by addicts. Also on tap is *The Convent*, Mike Mendez's 1999 tale of demonic nuns (yeah!) starring Adrienne Barbeau (yikes!). From Denmark's Anders Rennow-Klarlund comes *Possessed*, a film that will simultaneously satisfy your Udo Kier hunger and flip your stomach with its medical horror (Ebola, anyone?). *Gemini*, a Japanese film that also screened as part of the PFA's "neo-eiga" program, is director Shinya Tsukamoto's "speed-metal version of love and horror." Finally, you can't miss Bob "Porky's" Clark's *Dead of Night* (a.k.a. *Deathdream*), a 1972 I-fought-in-Vietnam-and-all-I-got-was-this-lousy-vampire-zombie-thing treasure. See Rep Clock for schedule. Roxie.

► **Gimme Shelter** While concert promoters beat their chests over the 30th anniversary of Woodstock last year, few made mention that 1999 also marked the anniversary of another milestone musical event. After the commemorative concert for peace, love, and music turned into three days of greed, breast-baring and pyromania, however, more than one astute critic recognized the spirit of Altamont in the chaotic footage. Noted documentarians Charlotte Zwierin and brothers Albert and David Maysles (*Salesman*, *Grey Gardens*) were filming the Rolling Stones as they finished up their first U.S. tour in three years. The idea for a last-minute free concert in the Bay Area's Altamont Speedway featuring the Stones and a few other groups seemed like a good idea at the time ("a Woodstock of the west," one journalist puts it); using fellow counter-culture icons the Hell's

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Angels as security for the show, however, spelled disaster from the start. The result, *Gimme Shelter*, not only documents one of the greatest bands of the era in a particularly fertile creative mode (post-*Beggars Banquet* and pre-*Sticky Fingers*, heard here in a primitive state) but also inadvertently captured what many consider the final nail in the flower-power coffin. The dark underbelly of the love generation shimmers above the proceedings like a haze, with drug freak-outs and hippie beatdowns casting a sickening pall over the proceedings. The shot of an Angel glaring malevolently at Jagger as he goes into his fey blues-man shuffle says it all: there's a bad mojo in the air just aching to break. The doomed show ended with the stabbing and fatal beating of a fan, footage seen over an editing screen and watched by the Stones themselves; neither the band nor the viewing audience are let off the hook. A key piece of rock cinema and a stunning slice of vérité, the anniversary edition features a new sound mix and restores excised footage from the original version; the chance to see a piece of rock history unfurl larger and louder than ever before your very eyes is now, once again, just a shot away. (1:30) *Rafael, UC Theatre*. (Fear)

House of Wax Born heir to the National Candy Company of St. Louis, Vincent Price found his aristocratic bearing lent itself all too well to Hollywood typecasting. For his first 15 years on screen he played period fops, society swells, duplicitous boyfriends, and dastardly monarchs; then came *House of Wax*, his first real horror film—a genre he'd seldom escape for the next 40 years. In Andre de Toth's enjoyably plush, kitschy meller, Price exemplifies suave menace as "Dr." Henry Jarrod, a wax-museum proprietor who loses his prize statues in a fire. He then proceeds to "repopulate" the museum by turning anyone who annoys him into a lifeless historical figure, running amok until of course fate provides the artist with a dose of his own medicine. *Wax* not only kick-started Price's lengthy horror career, it also rekindled the then-dormant genre in general, and it was the single biggest hit of the brief 3-D film craze. Not the most imaginative among leading post-war filmmakers, de Toth used the new technology with all the sophistication of a sheet-draped child saying "boo" (including one cheesy moment when a minor character plays paddleball for no apparent reason beyond the opportunity to bounce something repeatedly "at" the audience). Whether his director shared the attitude or not, Price always seems to be winking at the inherent low-rentness of these horror conceits. Arguably he was truly frightening just once, in Michael Reeves's harrowing tale of religious hysteria *The Witchfinder General* (1968), with guess-who as a Grand Inquisitor who enjoys torturing "possessed" peasants a little too much. Far more typically, *House of Wax* presents him as a sardonic fancy man who knows he's better than everyone else—Americans' fear of the upper class was perhaps the real "horror" that kept Price a bankable horror star. Getting what they deserve are a waxy supporting cast including Phyllis Kirk, Carolyn Jones, and Charles Buchinsky (later known as Charles Bronson—now there's a scary man). The Castro will be screening a new 35mm Technicolor print, complete with dual-projection 3-D; as a bonus, you'll get Bugs Bunny's only 3-D effort, "Lumberjack Rabbit." (1:30) *Castro*. (Harvey)

'neo-eiga: new Japanese cinema' Kurosawa gets screened a lot in these parts, but for a city teeming with Asian and Asian Pacific Americans, contemporary films from Japan sure don't make it out here much. Hence, the Consulate General of Japan and the Pacific Film Archive put their heads together to present six new Japanese features, most in their American premieres. This Saturday, the program's final week features *Don't Look Back* (1999) and *Sasayaki* (1999), both by director Akihiko Shiota, who'll be in person to discuss his uniquely twisted, surreal films. Shiota also joins a panel on new Japanese cinema (moderated by *Bay Guardian* contributor Alvin Lu) at the Japan Information Center (Thurs/19; see 8 Days a Week, page 94, for more information.) For additional commentary, see "Love Barks," page 75, *Pacific Film Archive*. (Eddy)

'Political Pic: The New Yorker Goes to the Movies' See "Newer Deal," page 77. *Verba Buena Center for the Arts*.

•The Times of Harvey Milk It's hard to imagine even the most icy-hearted cynic emerging unmoved from Rob Epstein and Richard Schmiechen's superb, Oscar-winning 1984 documentary about gay rights leader and

martyr Harvey Milk. Released in a restored 35mm print, *The Times of Harvey Milk* is more than a biopic—it's an alternately exhilarating and breathtakingly sad saga about the growth of the gay rights movement in San Francisco. The first openly gay elected politician in California, Harvey Milk served only 11 months as a city supervisor before he was assassinated along with Mayor George Moscone by disgruntled conservative former supervisor Dan White, who served fewer than six years in prison for his crime. No matter how well one knows this chapter of history, the grotesque denouement to Milk's thrilling rise

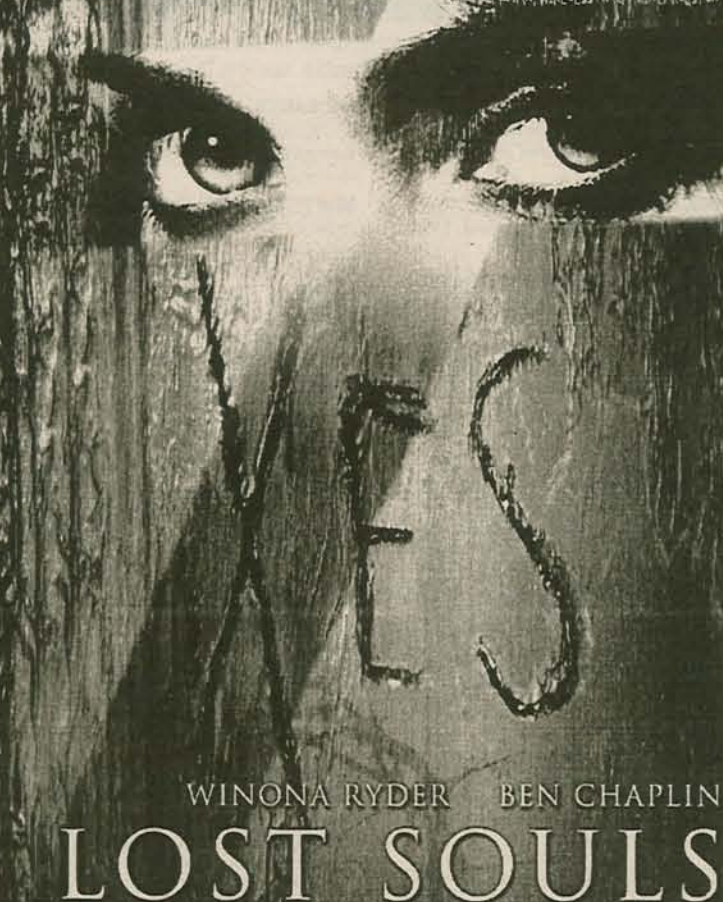
is wrenching to revisit, and scenes of the candlelight vigil that followed Milk's murder are devastating in their silent, sorrowful eloquence. As tragic as the story is, though, one leaves *The Times of Harvey Milk* elated by Milk's triumphs. In old footage he glows with charismatic righteousness, and images of exuberant Castro celebrations following gay rights victories in Milk-led battles remind one of the sense of delirious possibility that used to course through San Francisco's streets. (1:27) *Castro*. (Goldberg)
Unconquering the Last Frontier See 8 Days a Week, page 94. *Fine Arts Cinema*. ♦

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rep clock repertory theater schedules



Stop, drop, and roll: Vincent Price has a meltdown in André de Toth's *House of Wax*, screening in 3-D (and with a brand-new 35mm print) at the Castro Theatre starting Tues/24. See Rep Picks.

Schedules are for Wed/18 through Tues/24 except where noted. Double features are noted with a *. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. *School of Flesh* (Jacquot, 1998) Tues, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$3-6. "An Evening of Performance and Video Poems by Virgo" Thurs, 7:30. Virgo in person with special guests. "Open Screening" Fri, 8. Bring tapes and reels to share. "Other Cinema": *Driver 23* (Belgium) with "Heavy Metal Parking Lot" and other works by Jeff Krulik Sat, 8:30.

CASTRO 429 Castro; 621-6120. \$4.50-7. *The Sorrow and the Pity* (Ophuls, 1970) Wed, 2, 7:30. "Dive à Divine: The Divine Women of the Italian Silent Cinema" Asunta Spina (Serena, 1915) with "See Naples and Die" (Perego, 1924) Thurs, 7:30. Live music by guitar duo Sodo/Laurent. *The Times of Harvey Milk* (Epstein and Schmiechen, 1984) Fri-Mon, 7, 9:15 (also Sat-Sun, 12:20, 2:30, 4:45). *House of Wax* (de Toth, 1953) Tues/24-Wed/25 (also Fri/27-Tues/31), 2, 4:30, 7, 9:30 (no 9:30 show Tues/31).

CHINESE CULTURE CENTER 750 Kearny; 986-1822. \$15. *Bruce Lee: A Warrior's Journey* (Little, 2000) Sun, 2. Filmmaker in person; proceeds benefit the Chinese Culture Foundation.

CLAY THEATRE 2261 Fillmore; 352-0810. Call for price. "Tales of the Gun": *Hard-Boiled* (Woo, 1992) Sat, midnight.

COLE HALL CINEMA UCSF, 513 Parnassus, Medical Sciences Bldg; 476-6932. \$2-3.50. "Tough Guise: Violence, Media, and Masculinity" Wed, 6:30. *The Virgin Suicides* (Coppola, 2000) Thurs, 5:45, 7:45; Fri, 6:30, 8:30.

CULTURAL INTEGRATION FELLOWSHIP 2650 Fulton; 386-9590. \$12-35. "Women in Satyajit Ray's Cinema": *Charulata* (Ray, 1964) Sat, 8. Proceeds benefit the Cultural Integration Fellowship.

DELANEY STREET SCREENING ROOM 600 Embarcadero; 543-1200, ext 311 (reservations required). Free. "The Future of War" Mon, 7. The Center for Investigative Reporting sponsors a preview screening of its new coproduction with PBS Frontline. Producer Michael Chandler in person.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$4-8. *Unconquering the Last Frontier* (Lundahl, 2000) Wed, 7:30. Discussion follows film. See 8 Days a Week, page 94.

MECHANICS' INSTITUTE 57 Post; 956-2260. \$5. "CinemaLit Series 2000": Double Indemnity (Wilder, 1944) Fri, 6:30. Discussion follows film.

NEW PFA THEATER 2725 Bancroft, Berk; (510) 642-1412. \$3.50-6; \$7.50 double feature. "Arhoolie Records 40th Anniversary": "Sacred Steel" (Stone, 2000) with "A Well-Spent Life" (Blank, 1971) Wed, 7:30. Arhoolie Records founder Chris Strachwitz in person. "Divas": *Sangre azul* (Oxilia, 1914) Fri, 7:30; *The Last Diva: Francesca Bertini* (Mingozzi, 1982) Fri, 9:15; *Der Bastard* (Righelli, 1926) Sun, 5:30; *Scampolo* (Genina, 1928) Sun, 7:20. "Neo-eiga: New Japanese Cinema": *Don't Look Back* (Shiota, 1999) Sat, 7; *Sasayaki* (Moonlight Whispers) (Shiota, 1999) Sat, 8:45. Director Akihiko Shiota in person. "Third World Cinema": *Africa, I Will Fleece You* (Téno, 1992) Mon, 7:30. "Alternative Visions": "Secret Stories: The Cryptic Tales of Janie Geiser" Tues, 7:30. Filmmaker in person.

PARKWAY 1834 Park, Oakl; (510) 814-2400. \$5. "Creature Features": • *Revenge of Frankenstein* (Fisher, 1958) and *The Return of the Vampire* (Landers and Neumann, 1943) Thurs, 7:30.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. Gimme Shelter (Maysles, Maysles, and Zwerin, 1970) Wed/18-Thurs/26, call for times. *The Wind Will Carry Us* (Kiarostami, 1999) Thurs/19-Thurs/26, call for times. *Some Like It Hot* (Wilder, 1959) Wed, reception 5:30; screening 7. \$15; Proceeds benefit the Marin Interfaith Youth Outreach Teen Center. "Short Film Roundup" Wed-Thurs, call for times. *Place Vendôme* (Garcia, 1998) Fri/20-Thurs/26, call for times. *The Sorrow and the Pity* (Ophuls, 1971) Thurs, 7:30; Fri-Tues, 6:30 (also Sat-Sun, 1:15). "Nick Phelps and the Sprocket Ensemble" Sat, 8. Animated films and live music; this event \$8-10.

RED VIC 1727 Haight; 668-3994. \$3-6.50. *The Eyes of Tammy Faye* (Bailey and Barbato, 2000) Wed-Thurs, 7:30, 9:20 (also Wed, 2). *Dazed and Confused* (Linklater, 1993) Fri, 7:15, 9:35. *Up in Smoke* (Adler, 1978) Sat, 2, 4, 7:15, 9:15. *Butterfly* (Wolens, 2000) Sun-Tues, 7:15, 9:15 (also Sun, 2, 4).

ROXIE 3117 16th St; 863-1087. \$3-7. *Trade Off* (Mercer, 2000) Sat-Sun, 11:30a. *Live Nude Girls Unite!* (Query and Funari, 2000) Wed-Thurs, 6, 8, 9:45 (also Sat, Sun, Wed, 2, 4). "Dark Wave 2000: Three Nights of Unhallowed Horror": *Demon Lover*

Diary (LeMott, 1980) Fri, 7:30 and Sun, 3; *Blood* (Cantor, 1999) Fri, 9:45 and Sat, 2; *Possessed* (Besat) (Ronnnow-Klarlund, 1999) Sat, 5 and Sun, 7:15; *Gemini* (Soseiji) (Tsukamoto, 1999) Sat, 7:30; *The Convent* (Mendez, 2000) Sat, 9:30 and Sun, 5; *Dead of Night a.k.a. Deathdream* (Clark, 1972) Sun, 9:30. Sponsored by the San Francisco Film Society; tickets \$7-8, passes for all six films, \$30-35. *This Is What Democracy Looks Like* (Friedberg and Rowley, 2000) Sat-Sun, noon. 42 Up (Apted, 1999) Mon-Tues, 1:30, 4:30, 7, 9:40.

SAN FRANCISCO CINEMATHEQUE San Francisco Art Institute, 800 Chestnut; 822-2885 or www.sfcinematheque.org. Call for price. "Exilée," Super 8, video, and sound installation by the late artist Theresa Hak Kyung Cha 7:30 and 9.

SPIKE AND MIKE'S SICK AND TWISTED FESTIVAL OF ANIMATION Kabuki Theater, 1881 Post, S.F. \$8-8.75. (415) 931-9800. Spike and Mike bring their annual 18-and-over-only show of shocking animated films to the Bay Area; featured is Pixar's new film "For the Birds." Fri/20-Sat/21, 7, 9:30, midnight; Wed/18-Thurs/19 and Sun/22-Thurs/26, 7, 9:30; Fri/27-Sat/28, Nov 3-4, Nov 10-11, midnight. Other shows: Nov 10-16, California Theatre, 2113 Kirtledge, Berk; (510) 843-3456. Nov 17-23, Roxie Cinema, 3117 16th St, S.F. (415) 863-1087.

UC THEATRE 2036 University, Berk; (510) 843-FILM. \$4-6.50. *Live Nude Girls Unite!* (Query and Funari, 2000) Wed-Thurs, 5:45, 7:30, 9:15. Gimme Shelter (Maysles, Maysles, and Zwerin, 1970) Fri/20-Thurs/26, 5:30, 7:30, 9:30 (also Sat-Sun, 1:30, 3:30).

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. Sun-Mon, 9. "Nice Colored Girls: Shorts by and about Tracey Moffatt" Wed-Sun, 2:05, 4:15. "Political Pix: The New Yorker Goes to the Movies": *Gabriel Over the White House* (La Cava, 1933) Wed, 7; "Primary" (Drew, Maysles, Leacock, and Pennebaker, 1960) Wed, 9; *The Manchurian Candidate* (Frankenheimer, 1962) Thurs, 7; *Medium Cool* (Wexler, 1969) Thurs, 9:15; *Secret Honor* (Altman, 1984) Fri, 7; *A Perfect Candidate* (Cutler, Van Taylor, 1996) Fri, 9.

ZEUM 221 Fourth St; 777-2800. "Free Film Noir Outdoor Series," free films shown in the forecourt area in the Children's Garden Fri, sunset (between 7 and 8). Through Fri/27. ♦

PHOTO BY ERIC LIEBOWITZ



Summer of smarm: Young Lenny (Ryan Merriman, pictured with Gretchen Mol) has his mind on one thing and one thing only.

'Just Looking'

Creepy peeper

Seinfeld veteran Jason Alexander's directorial debut is a smarmy coming-of-age story that aims to be both a celebration of adolescent lust and a misty-eyed nostalgia piece. The movie is about a transformative summer had by Lenny (Ryan Merriman), a sex-obsessed 14-year-old whose parents ship him off to stay with his aunt and uncle in Queens. At first Lenny seems like a

young version of George Costanza: determined to witness two people having sex, he's shamelessly monomaniacal, stooping to spying on his mother and huffing, corpulent stepfather through a keyhole. But about halfway through, the film tries to mix sentimentality with its broad comedy as Lenny falls in love with Hedy, an older nurse (played charmingly by Gretchen Mol). Describing his late fa-

ther's pride in his job as a shoe salesman, Lenny utters this execrable line: "He said, 'I don't sell shoes, Lenny, I sell journeys,'" to which Hedy replies solemnly, "Your father was a poet." Like the movie as a whole, Merriman isn't very likable when he's being horny and obnoxious, but he's downright unbearable when he tries to be touching. (Michelle Goldberg)

Show times run Wed/18-Tues/25 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. ♿ Wheelchair accessible. 📻 Listening device. 🅅 Free, reduced rate, or validated parking. See Rep Clock, page 146, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ♪ P Geary/18th Ave. 752-5100. Call for Fri-Tues shows and times. *Almost Famous*, *Meet the Parents*, *Remember the Titans*.

BALBOA 38th Ave/Balboa. 221-8184. Call theater for shows and times.

BRIDGE Geary/Blake. 352-0810. *Dancer in the Dark* 1, 4, 7, 10.

CENTURY PLAZA ♪ P So. San Francisco, Noor off El Camino. (650) 742-9200. Call theater for Fri-Tues shows and times. *Almost Famous* Wed-Thurs, 12:05, 2:35, 5:05, 7:35, 10:05. *Bedazzled* Fri-Tues, call for times. *Best in Show* Wed-Thurs, 11:50a, 1:50, 3:50, 5:50, 7:50, 9:50. *The Contender* Wed-Thurs, 11:30a, 2:20, 5:10, 8. *Get Carter* Wed-Thurs, noon, 12:55, 2:30, 3:20, 4:50, 5:45, 7:15, 8:05, 9:35, 10:25. *Girlfight* Wed-Thurs, 2:45, 5:15, 7:30. *The Ladies Man* Wed-Thurs, 12:40, 3, 5:15, 7:20, 9:45. *Meet the Parents* Wed-Thurs, 11:35a, 12:15, 2, 3, 4:35, 5:30, 7:05, 7:55, 9:45, 10:20. *Urban Legend 2: The Final Cut* Wed-Thurs, 12:25, 9:55.

CINEMA 21 ♪ Chestnut/Steiner. 921-6720. *Almost Famous* Wed-Thurs, 1:30, 4:20, 7:15,

9:55; Fri-Tues, call for times.

CLAY ♪ Fillmore/Clay. 352-0810. *Hard-boiled* Sat, midnight. *Place Vendôme* 4:15, 7, 9:30 (also Fri-Sun, 1:45).

COLMA (METRO CENTER) ♪ P 280 Metro Center, Colma. (650) 994-2503. Call for Fri-Tues shows and times. *Digimon*, *Dr. T and the Women*, *The Exorcist*, *Lost Souls*, *Remember the Titans*.

CORONET ♪ P Geary/Arguello. 752-4400. Call for Fri-Tues shows and times. *The Exorcist*.

EMBARCADERO CENTER CINEMA ♪ P One Embarcadero Center, Promenade level. 352-0810. *Best in Show* noon, 12:30, 2:15, 2:45, 4:30, 5, 7, 7:30, 9:20, 9:50. *Billy Elliot* 1, 4, 7:20, 10. *Broken Hearts Club* 12:10, 12:40,

2:30, 3, 4:40, 5:10, 7:10, 7:40, 9:30, 10 (also Wed-Thurs, 5:45).

EMPIRE ♪ P West Portal/Vicente. 661-2539. *The Ladies Man* Wed-Thurs, 12:40, 3, 5:15, 7:20, 9:45; Fri-Tues, call for times. *Meet the Parents* Wed-Thurs, 12:20, 2:45, 5:30, 8, 10:30; Fri-Tues, call for times. *Remember the Titans* Wed-Thurs, noon, 2:30, 5, 7:40, 10:15; Fri-Tues, call for times.

FOUR STAR Clement/23rd Ave. 666-3488. *Cecil B. Demented* Wed-Thurs, 1:55, 5:35, 7:15. *Cleopatra's Second Husband* Fri-Tues, 12:30, 4:10, 7:50. *Croupier* Wed-Thurs, 4:05, 8:10 (also Fri-Tues, noon). *Healing Hearts* Wed-Thurs, noon, 3:40, 9:50; Fri-Tues, 9:55. *Madadayo* Wed-Thurs, 1:40, 5:45, 9; Fri-Tues, 1:40, 5:40. *Psycho Beach Party* Fri-Tues, 2:20, 6.

GALAXY ♪ Sutter/Van Ness. 474-8700. Call for Fri-Tues shows and times. *Bare-naked in America*, *The Ladies Man*, *One, Space Cowboys*.

KABUKI 8 ♪ P Post/Fillmore. 931-9800. Call theater for Fri-Tues shows and times. *Bootmen*, *Get Carter*, *The Ladies Man*, *Lost Souls*, *Meet the Parents*, *The Original Kings of Comedy*, *Remember the Titans*, *Spike and Mike's Sick and Twisted Festival of Animation*.

LUMIERE ♪ P California/Polk. 352-0810. *Cleopatra's Second Husband* Wed-Thurs, 5, 7:20, 9:45. *Gimme Shelter* Wed-Thurs, 5:20, 9:50. *Just Looking* Fri-Tues, 5:15, 7:35, 9:45 (also Fri-Sun, 12:30, 2:40). *Smiling Fish and Goat on Fire* Wed-Thurs, 7:35. *Urbania* Wed-Thurs, 5:10, 7:25, 9:40; Fri-Tues, 5, 7:25, 9:50 (also Fri-Sun, 12:10, 2:35). *Wolves of Kromer* Fri-Tues, 5:10, 7:30, 9:40 (also Fri-Sun, 12:45, 2:50).

METREON ♪ Fourth St/Mission. 369-6200. Call theater for Fri-Tues shows and times. *Almost Famous*, *The Contender*, *Cyber World*, *Digimon*, *Dr. T and the Women*, *The Exorcist*, *Fantasia 2000*, *Get Carter*, *Girlfight*, *Lost Souls*, *The Ladies Man*, *Meet the Parents*, *Nurse Betty*, *Remember the Titans*, *Siegfried and Roy: The Magic Box*, *Urban Legends 2: The Final Cut*, *Wild California*.

METRO Union/Webster. 931-1685. Call for Fri-Tues shows and times. *Woman on Top*.

1000 VAN NESS ♪ P 1000 Van Ness. 931-9800. Call theater for Fri-Tues shows and times. *Almost Famous*, *The Contender*, *Digimon*, *Dr. T and the Women*, *The Exorcist*, *Get Carter*, *Girlfight*, *Lost Souls*, *Meet the Parents*, *Nurse Betty*, *Remember the Titans*.

OPERA PLAZA ♪ P Van Ness/Golden Gate. 352-0810. *An Affair of Love* Wed-Thurs, 2:40, 5:20, 7:40; Fri-Sun, 1:30, 4:30, 7:30, 9:50; Mon-Tues, 3, 5:30, 7:50. *Girl on the Bridge* Wed-Thurs, 2:50, 5:10, 7:20. *Groove* Fri-Sun, 1:10, 4:10, 7:10, 9:20; Mon-Tues, 2:40, 5:10, 7:30. *Goya in Bordeaux* Wed-Thurs, 2:30, 5, 7:30; Sat-Sun, 1, 4, 7, 9:30; Mon-Tues, 2:30, 5, 7:20. *Tao of Steve* Wed-Thurs, 3, 5:30, 7:50; Fri-Sun, 1:20, 4:20, 7:20, 9:40; Mon-Tues, 2:50, 5:20, 7:40.

PRESIDIO ♪ Chestnut/Scott. 922-1318. •What Lies Beneath Wed-Thurs, 2, 7:05 and *Space Cowboys* Wed-Thurs, 4:30, 9:30. *Bedazzled* Fri-Tues, call for times.

ST. FRANCIS Market/Sixth St 362-4822. Call theater for shows and times.

STONESTOWN ♪ P 19th Ave/Winston. 221-8182. Call for Fri-Tues shows and times. *Get Carter*, *Nurse Betty*.

VOGUE ♪ Sacramento/Presidio. 221-8183. Call for Fri-Tues shows and times. *Nurse Betty*.

WORLD THEATER ♪ Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

GRAND LAKE ♪ P 3200 Grand, Oakl. 452-3556. *Lost Souls* Fri-Tues, 12:15, 2:45, 5:15, 7:45, 10:10. *Meet the Parents* Fri-Tues, noon, 2:30, 5, 7:10, 10. *Pay It Forward* Fri-Tues, 12:45, 3:45, 7, 9:45. *Remember the Titans* Fri-Tues, 1:15, 4:15, 7:15, 9:30.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. *Bamboozled* Fri-Tues, 12:55, 4:15, 7:30, 10:40. *Bedazzled* Fri-Tues, 11:15a, 1:45, 4:10, 7:05, 9:40. *Best in Show* 11:45a, 2:15, 4:45, 7:15,

9:45. *The Contender* noon, 3:30, 7, 10:10. *Digimon* Wed-Thurs, 11:05a, 1:20, 3:45, 6:05. *The Exorcist* 1, 4, 7:20, 10:30. *Get Carter* Wed-Thurs, 11:10a, 1:35, 4:15, 7:05, 9:50. *Girlfight* Wed-Thurs, 11:15, 4:30, 10. *The Ladies Man* 11:50a, 2:30, 5, 7:45, 10:15. *Meet the Parents* 11:10a, 2, 4:40, 7:25, 10:05. *Pay It Forward* Fri-Tues, 12:45, 3:45, 7, 10. *Remember the Titans* 11a, 1:40, 4:25, 7:10, 9:55 (also Wed-Thurs, 8:10, 10:45). *Urban Legends 2: The Final Cut* Wed-Thurs, 1:50, 7:20.

PARKWAY 1834 Park, Oakl. 814-2400. *The Original Kings of Comedy* Fri-Tues, 7. *Psycho Beach Party* Fri, Mon-Tues, 9:15; Sat-Sun, 9. *The Tao of Steve* Fri-Tues, 9:45. *Woman on Top* Fri, 6:30; Sat-Sun, Mon, 6.

PIEDMONT ♪ Piedmont/41st St, Oakl. 843-3456. *Almost Famous* 1:15, 4, 6:45, 9:20. *Dr. T and the Women* 1:40, 4:15, 7, 9:35. *Nurse Betty* 1:30, 4:30, 7:15, 9:45.

Berkeley area

ACT I AND II ♪ P Center/Shattuck, Berk. 843-3456. *Best in Show* Wed-Thurs, 12:20, 2:40, 5:30, 7:40, 9:50; Fri, Mon-Tues, 5:30, 7:40, 9:50; Sat-Sun, 12:20, 2:40, 5:30, 7:40, 10:15. *Dancer in the Dark* Wed-Fri, Mon-Tues, 5:20, 8:20; Sat-Sun, 12:30, 4, 7, 10.

ALBANY ♪ P 1115 Solano, Albany. 843-3456. *Billy Elliot* Fri-Tues, 4:15, 6:45, 9 (also Fri-Sun, 1:45). *Goya in Bordeaux* Wed-Thurs, 2:15, 4:30, 6:45, 9. *Place Vendôme* Wed-Thurs, 2, 4:15, 6:30, 8:45; Fri-Tues 4, 6:30, 8:45 (also Fri-Sun, 1:30).

CALIFORNIA ♪ P Kirtledge/Shattuck, Berk. 843-3456. *Bamboozled* Fri-Tues, 2:30, 5:30, 8:30. *Meet the Parents* 2, 4:30, 7:15, 9:35. *Nurse Betty* 2:20, 4:40, 7, 9:20. *The Tao of Steve* Wed-Thurs, 2:10, 6:45. *Urbania* Wed-Thurs, 4:15, 9.

ELMWOOD 2966 College, Berk. 649-0530. Call for Fri-Tues shows and times. *Chicken Run* Wed-Thurs, 5:10 (also Wed, 1). *Gladiator* Wed-Thurs, 8:30 (also Wed, 1:45). *High Fidelity* Wed-Thurs, 5, 9:15 (also Wed, 12:50). *Saving Grace* Wed-Thurs, 7:15 (also Wed, 3:05). *Smiling Fish and Goat on Fire* Wed-Thurs, 4:55, 6:45. *Space Cowboys* Wed-Thurs, 7, 9:25 (also Wed, 2:45).

EMERY BAY ♪ P 6330 Christie, Emeryville. 420-0107. Call for Fri-Tues shows and times. *Almost Famous*, *The Contender*, *Digimon*, *Dr. T and the Women*, *The Exorcist*, *Get Carter*, *Girlfight*, *The Ladies Man*, *Lost Souls*, *Remember the Titans*.

OAKS ♪ P 1875 Solano, Berk. 526-1836. *The Contender* Fri-Tues, 7, 9:40 (also Sat-Sun, 1, 4). *Dr. T and the Women* Fri-Tues, 7:15, 9:45 (also Sat-Sun, 1:30, 4:20).

ORINDA ♪ P 4 Orinda Theater Square, Orinda. 254-9060. *Best in Show* Fri-Tues, 6, 8, 10 (also Sat-Sun, 1, 3:30). *Dr. T and the Women* Fri-Tues, 6:45, 9:30 (also Sat-Sun, 12:30, 3:45, 6:45). *Pay It Forward* Fri-Tues, 7, 9:45 (also Sat-Sun, 12:45, 4).

SHATTUCK CINEMAS ♪ P 2230 Shattuck, Berk. 843-3456. *An Affair of Love* Wed-Thurs, 1:25, 3:25, 5:25, 7:25, 9:25; Fri-Tues, 3, 7:05. *Aimee and Jaguar* Wed-Thurs, 1:15, 3:55, 6:45, 9:35; Fri-Tues, 1:15, 3:55, 6:40, 9:20. *Almost Famous* Wed-Thurs, 1:20, 4:10, 6:55, 9:40; Fri-Tues, 1:20, 4:10, 6:50, 9:40. *The Broken Hearts Club* Wed-Thurs, 12:50, 3, 5:10, 7:20, 9:30; Fri-Tues, 1:55, 4:25, 7:20, 9:30. *Cleopatra's Second Husband* Wed-Thurs, 12:40, 2:55, 5, 7:10, 9:20. *Girlfight* 1:45, 4:20, 7:15 (Fri-Tues, 7:25), 9:55. *Girl on the Bridge* 1:30, 4, 6:50 (Fri-Tues, 6:45). *9:10*. *Goya in Bordeaux* Fri-Tues, 2, 4:30, 7:15, 9:35. *The Ladies Man* 1, 3:10, 5:20, 7:30, 9:50. *Live Nude Girls Unite!* Wed-Thurs, 2:15, 4, 5:45, 7:30, 9:15. *Pay It Forward* Fri-Tues, 1:25, 4:15, 7, 9:45. *Remember the Titans* 1:50, 4:30 (Fri-Tues, 4:20), 7 (Fri-Tues, 6:55), 9:45. *Woman on Top* Wed-Thurs, 12:45, 2:50, 4:55, 7:05, 9:15; Fri-Tues, 12:55, 4:55, 9:15.

UA BERKELEY ♪ P 2274 Shattuck, Berk. 843-1487. Call for Fri-Tues shows and times. *Bring It On*, *Digimon*, *The Exorcist*, *Get Carter*, *Lost Souls*, *The Original Kings of Comedy*, *The Watcher*, *What Lies Beneath*. ♦

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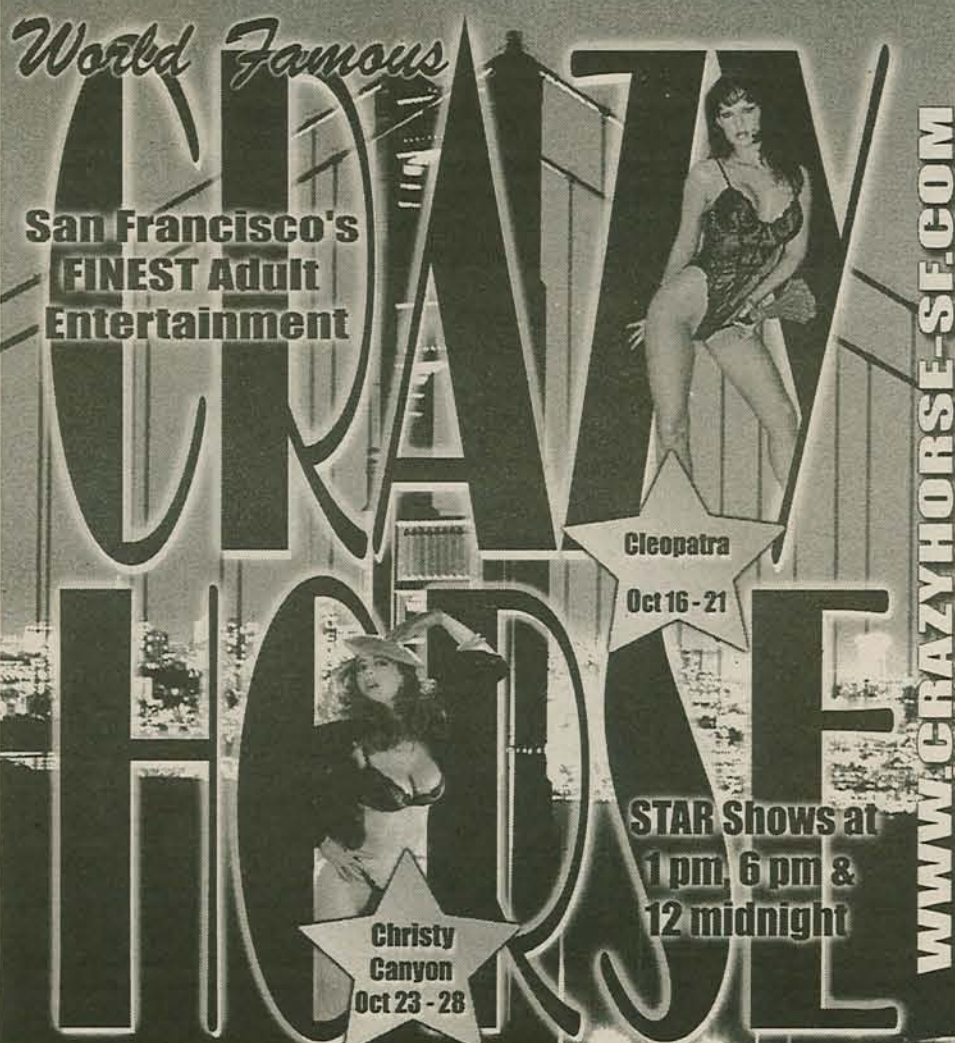


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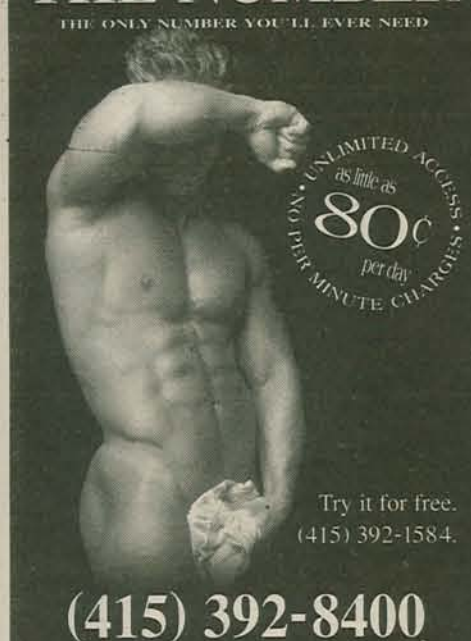
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I'm 5'8". I'm 44 yrs. old. I don't drink, use drugs or smoke. I'm full-figured. I love music & reading. I'm very romantic, extremely affectionate, very, very spontaneous & very lovable. I'm interested in meeting someone who wants a very long-term, monogamous relationship. **Box 1270.**

I'm 5'11" & 150 lbs. I have brown hair & brown eyes. I have long legs & I'm Italian. I'm outgoing, spontaneous, adventurous & down-to-earth. I'm looking for a gentleman who's 6' & above & preferably white or Mexican. Someone who likes to travel. I'm a smoker. **Box 32048.**

I'm a single, white female. I'm 21 yrs. old. I'm very honest & very sincere. I'm looking for preferably an African-American male who's between 18 & 30 yrs. old. I'd like us to get to know each other & see where it goes. I'm 5'7" & weigh 200 lbs. I'm a big girl. I'm looking for someone to treat me right. Someone who's very caring, very honest & who knows how to appreciate someone. Someone who has good manners. We can talk. **Box 31055.**

This single, white female is older, fun, easy to be with & can carry on a conversation. I'd like to talk to you. I'm 5'3", have dark-brown, curly hair & hazel eyes. I'm a full-figured woman. I have very fair skin, which just means I burn easily. I'm stable, easy to get along with & I don't have a lot of stories on how things ought to be. Please leave me a message & I'll get back to you. **Box 10928.**

I'm a black female. I'm looking for a Caucasian male. I'm a child-care teacher. I work full-time. I also have college education. I'm in the process of buying a home. I'm just looking for casual dating. That's about it. I'm also a mother. Please get back to me & I'll be sure to get back to you. **Box 9380.**

MEN SEEKING WOMEN

This is Jose. I'm going to be 25 yrs. old next month. I'm Latino. I have black hair with brown eyes. I'm 5'6" & weigh 135 lbs. I'm just looking for someone to have a good time with. I'm from San Francisco. I have no kids. I just want to meet someone, go to the movies, have a special dinner dedicated to you, make you laugh & forget your problems. I just want you to feel good with me. I'd like to meet someone to have a lot of fun with & have a good time. I hope I hear from you. **Box 8334.**

My name's Henry. I'm a 32 yr. old Hispanic with brown hair & brown eyes. I'm looking for a special someone, someone who's sweet, outgoing, has a good sense of humor & likes to laugh. Some of my interests are romantic walks on the beach, romantic dinners, going to movies & ball games. I'm a good listener. I'm a serious person, but I have a good sense of humor. I'm a professional. **Box 7452.**

I'm a black male. I'm 5'11" & 180 lbs. I have a slim, medium-muscular build. I have a mustache, goatee & sometimes I'm clean-shaven. I have a brown complexion & dark-brown eyes. I'm considered attractive & affectionate. I'm looking for a monogamous, committed relationship. Race is open. I'd like someone over 21 yrs. old. I love to go to movies. **Box 6866.**

I'm a black male. I'm 5'9" & 170 lbs. I'm a non-smoker & a professional. I'm looking for a black female who's no more than 150 lbs. & has a nice shape. I like to snow ski, travel around northern California, play a little golf & do a little fishing every now & then. If you're interested, give me a call. **Box 3950.**

My name's Daryl. I'm a single, black male. I'm 33 yrs. old. I'm 6'1" tall & weigh 195 lbs. I'm a nice guy with an easygoing personality. I have a conservative & straight as an arrow look, but I'm a very naughty boy. When it comes to women & romance, I have a very wild imagination. I have a lot of deep, hidden passions & desires that I need you to help me unleash. I'd love to meet someone or have someone I can talk straight to. If you're a beautiful & sexy, Caucasian female between 21 & 40 yrs. old, I'd love to hear from you. **Box 1817.**

This is David. I'm a single, white male. I'm originally from the east coast, northern Virginia. I'm 40 yrs. old. I look much younger. I'm 5'11" & 180 lbs. I have brown hair & brown eyes. I have all my hair & all my teeth. I'm in search of my best friend. She's somewhat physically fit. She has a good sense of humor, but she's honest. I'm kind of old-fashioned, so you kind of have to be into that. I like opening doors. **Box 9631.**

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☎6107 (12/25/00)

BEAUTIFUL, BLACK AND BRAINY
Adventurous and confident chocolate babe (35, 5'5, 125) seeks ultimate partner in crime for hiking, travel, salsa/jazz, ethnic dining, movies and laughing! My tall, dark and handsome guy (ANY race) is: spiritual, goal oriented, athletic, a great communicator and loves strong women.
☎5761 (11/21/00)

Divorced Asian female, 37 seeks sophisticated, generous gentleman, race unimportant.
☎5887 (12/12)

MIB MALE IS BLACK
I am seeking an African male who is 6 feet and over, professional, 37-43 years old, honest, loves the arts, and enjoys traveling.
☎6172 (12/25/00)

East Bay beauty with slim dancer's body seeks professional over 50 with sense of humor.
☎6059 (12/25/00)

ANGELIC BLONDE BEAUTY
Evolved, playful, warm, intelligent, 5'3", 110, SWPF, 49, enjoys mountains, classics, dancing. Seeking quality, active, handsome, health-conscious, introspective, executive, 50s-60s, into honesty, caring, sharing his world.
☎4001 (11/11/00)

VOLUPTUOUS IRISH GAL
38, with an emphasis on fun, likes skiing, golf, tennis, outdoor, in short, loves life. ISO adventuresome, athletic, honest, 30-40 SWPM.
☎5897 (12/12)

SINGLE ASIAN FEMALE
48 years old, brown eyes, long hair, petite seeking SWM 48-60, intelligent, playful for LTR.
☎5701 (11/21/00)

TEEN ISO SUGARDADDY
Have nice car? Have a big house? Have a bigger heart? Lots of love and no one to share it with? I'm perfect for you!
☎6159 (12/25/00)

MENAGE A SIX
Just kidding, three cute, slender friends, 30-something professionals seek 3 geeky hunks for sparkling repartee over coffee, tea or beer.
☎5879 (12/12)

FIT ASIAN
Professional with looks and substance seeks lifetime partner in a successful, non-smoking, DWPM, fit, 40s and ready for a meaningful future.
☎4657 (11/16/00)

GORGEOUS, CLASSY BLONDE
Looking for mature man who wants companion for dinner, dancing, movies as well as quiet times. Race unimportant but must be somewhat in shape, well educated with a wicked sense of humor. Me: 40, in great shape, beautiful green eyes, Italian and German, vibrant and sexy.
☎5665 (11/21/00)

VERY ATTRACTIVE SWF
Redhead, full-figured and curvy but fit, amateur dancer (hip-hop and Brazilian). Warm, happy person seeks SBM for dating and??? Let's explore possibilities.
☎6176 (12/25/00)

WARMHEARTED, ATTRACTIVE
Slim, 5'5", Asian female over 30 seeking educated White male 40-50 over 5'8". Be responsible, financially stable, sensitive. Serious only!
☎6071 (12/25/00)

ATTRACTIVE, FEMININE
GWPF 35, fit seeks same only for fun and doing what comes naturally. No emotional, physical, financial hang-ups, smokers. I won't disappoint you.
☎6133 (12/25/00)

LET'S COME TOGETHER!
GBF seeks gay or bi women visiting California. Add an exotic encounter to your trip. Let's come together!
☎6132 (12/25/00)

WOMEN SEEKING WOMEN

2C2E
(Too complicated to explain). Bi African-American F, 24, ISO queer F, 18-30, quirky, educated, goofy, poetic, Scorpio, fiercely straddling many cultures...
☎6118 (12/25/00)

BLACK, BUXOM BEAUTY
seeking other lesbians over age 40 for sensual fun. Please be over 5'7, DD cup, not obese!
☎5211 (11/11/00)

CHARMING, WARMHEARTED
East Bay nature woman, attentive, tender, passionate, faithful seeks kind, honest woman. No games, no lies. Friends first, last, forever.
☎5961 (12/12)

FRIENDS
Seeking other women straight or gay over 21 to go out dancing in clubs, see live music or shoot pool in bars or cafes.
☎5950 (12/12)

SLGF, 40 seeks fun dates, music, coffee, reading, walking, traveling and cats or dogs. Height/weight proportionate, long hair, levis.
☎6046 (12/25/00)

FRANCOPHONE DYKES!
Nous sommes un groupe de lesbiennes francophones qui se retrouvent autour d'activités mensuelles. Rejoins-nous sur notre liste email! Parlons Français!
☎6157 (12/25/00)

HANDSOME SBF
Honest, affectionate, confident ISO LTR with intelligent, humorous, independent, Latino woman that will whisper naughty things to in Spanish. N/DR, N/S, N/D.
☎5899 (12/12)

MWF, 30S SEEKS
bi or gay F for no-strings-attached relations. My husband would be present (watch only). Strap-on curious? Be height/weight proportionate, and leave real phone number.
☎5873 (12/12)

PUERTO RICAN ANGEL,
spiritual would love to meet a nice lady, 30-40 with good heart. Me: 42, 198, 5'4", green eyes, curly hair. Handsome love bucket, clown heart.
☎5935 (12/12)

MAKE A DIFFERENCE
together. GF, 42, seeks volunteer partner for the holidays. Together let's do something else and make the holidays meaningful.
☎6108 (12/25/00)

PRETTY PUERTO RICAN
49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more, 32-70. A/H/W. So let's talk.
☎6185 (12/25/00)

ATTRACTIVE, FEMININE
GWPF 35, fit seeks same only for fun and doing what comes naturally. No emotional, physical, financial hang-ups, smokers. I won't disappoint you.
☎6133 (12/25/00)

LET'S COME TOGETHER!
GBF seeks gay or bi women visiting California. Add an exotic encounter to your trip. Let's come together!
☎6132 (12/25/00)

WOMEN SEEKING MEN

SPANK ME
Cute college student student 22 needs spanking from a dominant big brother. Me? Cute, blonde hair, blue eyes, in China town. Athletic boy.
☎5969 (12/12)

SEEKING BUDDY
Attractive, cute, GWM, 6', 175, 41, hairy, athletic, clean, and HIV- ISO smooth, WM, hung, clean, HIV- for mutual J/O at my place in S F.
☎6057 (12/25/00)

CUM ADDICT
exchanges creative cocksucking for swallowing your heavily spurted loads! Stiff dick/thick creamy sperm translate into blow job extraordinaire anytime 24/7.
☎6140 (12/25/00)

STRONG TOP
Looking for bottom. 53 year old 5'10", 190 lbs., athletic, muscular, healthy, HIV-, nice, very strong top seeking bottom for a good time.
☎5878 (12/12)

OLDER SEEKS YOUNGER
67 year old athletic, bi or DPWM, looking for a WM under for safe, discreet from Marin County.
☎6054 (12/25/00)

Fit Gay senior male seeks same for LTR. N/S.
☎5876 (12/12)

MEN WITH HAIRY BACKS
are a turn on! SWM would like to give you a good massage. Own place, safe, no reciprocity required. Late afternoon/weekends.
☎6104 (12/25/00)

BROTHERLY LOVE
Cute, young, boyish 25 years old, musician, artist and DJ with an enlightened mind and spiritual soul. Eclectic interests, inspired by nature. Looking for an older brother type under 40 for adventure and affection, who can get past the fact that I am HIV+.
☎6186 (12/25/00)

ATTENTION ALL BLACK
men. Hot always horny Puerto Rican bottom, very good-looking, very sexy, 6'1", 170, dark brown hair/brown eyes, light brown skin, HIV- and expect the same. Looking for Black men who are hot, horny, hung who would like to have their cocks sucked on a regular basis.
☎5919 (12/12)

"LATIN LUST"
I'm 30, 5'11", slim, Puerto Rican man. You must be 25-40, masculine, hot! Gay preferred but not opposed to bi-curious. Wanna play?
☎6095 (12/25/00)

EAST BAY
Appreciative, mature Male seeks Gay, Straight, Bi, exhibitionist or curious, 25-50, for private encounters at his home.
☎5989 (12/12)

AD OF THE WEEK

FILIPINO BOY
21, 5'5", 120, smooth, clean, honest, romantic. You: 21-45, masculine, clean into serious relationship.

Our AD OF THE WEEK advertiser will receive a gift certificate for dinner for two (up to \$75 value) at Moss Beach Distillery, Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220.

AD OF THE WEEK

Respond to this ad.
☎6143 (12/25/00)

HUNG GUYS
I like to give head, I'll come over and service you. You won't be disappointed.
☎5171 (11/11/00)

CURL UP WITH ME
Tall, slim, handsome, masculine, versatile, 27 seeks cute, slim, butch, versatile 20-35 for cuddling, kissing, conversation and erotic massage.
☎6103 (12/25/00)

NAKED EXHIBITIONISTS
Nude guy seeking hung guys for exciting J/O fun. Naked men showing, stroking together. Outdoor shows, mirrors, driving naked stiffens my erection. Get naked stud!
☎5931 (12/12)

BABYFACED, BI-CURIOUS ASIAN
male 18-30 wanted by attractive Black male for long term, discreet encounters. Attached a plus.
☎5918 (12/12)

CUM FACIAL
Desperately needed by hungry male, please help me.
☎5172 (11/11/00)

FIST-FIGHTING MESOMORPH
24 seeks similar 22-26 for studious friendship and frequent laughs. Navy boys fine, but pizarros (and pizarres) need not apply.
☎5921 (12/12)

HANDSOME BLUE EYED
little Italian guy seeks taller, sexy, built man 30-45 with hairy chest for cuddling and sex. Please be N/S, N/D.
☎5889 (12/12)

ISO EXERCISE TRAINER
28-40ish to exchange possibly more in Oakland/East Bay 5'11", 33 years old HM. Discreet OK.
☎5978 (12/12)

ATTRACTIVE YOUNG STUD
26, 5'8", 150, boyish, attractive, masculine, athletic, sexy, hung, young guy into getting oral. You must be young, bi and masculine.
☎5914 (12/12)

LET'S GET TOGETHER
and have some fun. Retired GWM looking for same to enjoy theatre, dining out and intimate nights watching gay porno. Please call.
☎5982 (12/12)

HOT, HUNG, MASCULINE
Italian top man wants Black, Asian and Latino guys to "get-off" with be masculine, in shape and under 45. Top or bottom.
☎6169 (12/25/00)

ATTRACTIVE, REGULAR
White guy, healthy, fit, 5'6", 155 lbs., green/brown, easygoing personality, professional ready for fun and romance with a similar 35+ year old GBM who is masculine with medium to thick build.
☎6130 (12/25/00)

STR8? GR8!
Getting your best blow job ever won't turn you gay! You'll love shooting more for this expert cocksucker who maximizes/swallows your loads!
☎6141 (12/25/00)

BOYISH GUY 4
lil older guy. GWM, 25, blonde/blue, 6', 160 lbs., VGL, ISO GWM, 35-50 6' and under, fit, hairy, masculine, real and healthy for potential LTR. Sweeter the better.
☎6156 (12/25/00)

MR. DISCRETION
offers X video and relief to men over 40. No reciprocation expected. No voicemail or pagers. Oakland area. Husky build, mustache A+. Sincere.
☎6181 (12/25/00)

DOWN ON YOUR KNEES!
Attractive, slim MWM ISO bi or straight men who would love to perform orally on me. My wife does not like to suck. Slim and Asian a plus.
☎6139 (12/25/00)

ON TOP
Assertive, straight MWM, 6'2", 195 lbs., ISO a submissive, very oral male who needs a tan, lean muscular body to worship and serve.
☎6086 (12/25/00)

NO HASSLE ORAL
action for any age Black men or guys with excessive black bush hair, mid-week days by hungry WM, 45, discreet, hot mouth.
☎6120 (12/25/00)

SWGM IN SO. OREGON
6'4", 33, 195lbs., medium build, bottom with lady-likes buns; long, attractive legs, attractive, seeks dominant top wanting sex all night!
☎6072 (12/25/00)

Meet people from all over the Bay Area at one address...

FREE MEMBERSHIP
For a limited time only!



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A new, whole-person approach to online dating

Pearz

LOOKING FOR ACTION

6', 179, 32 years old, brown skinned, curly hair, long tongue, hairy body, heavy, big balls, work out every day, horny every 20 minutes, seeks someone 35-52 who is horny and hot like me.

55684 (11/21/00)

SENIOR GWM

5'7", 130 lbs., looking to give expert service to verbally dominant topman, height/weight proportionate.

56084 (12/25/00)

CALL ME

names while I provide oral service. Masculine divorced trim WM, 43 needs a SLM straight or bi guy to give me orders.

56079 (12/25/00)

GOT ARMENIAN?

I'm a PGWM, 34, brown hair/eyes, 134, 5'10. Good-looking, boyish, fun, smart and ready for LTR. Love the arts and outdoors. Friends are good TOO!

56050 (12/25/00)

MASCULINE HISPANIC

Top, Sacramento, 45, 5'8", 170, seeks horny, submissive bottom, masculine-femme, slim, 25-45, your place, San Francisco, ready to take directions.

55960 (12/12)

ARMENIAN

Handsome, 41, 5'9", 160 lbs, black/brown, professional, romantic in Los Angeles. Seeking masculine, straight-acting M, 25-40, honest, healthy, for dating and traveling.

55649 (11/21/00)

SAM LOVES

Art and nature. 36, 5'8", 165, artist, new to Bay Area. Ready to meet 30-42, sincere and creative guys for possible friendship or more. Nonsmoker a plus.

56044 (12/25/00)

SWM SEEKING SWB1 MEN

18-25, smooth skinned swimmers body or hard defined. Meet for daytime fun! Masculine please. Straight acting a +, boyish looks ++.

55942 (12/12)

WILLFUL YOUNG MAN

GWM, 27, 6', 170, b/b, into Henry James, renegade cinema, jazz, theater, intellectuals, artists, outsiders, beatniks. You: real thing, 27-36, sensitive.

56178 (12/25/00)

BLACK BI MALE WANTED

Bi curious WM, 44, 6'4" seeks BM, 40-55, muscular or stocky build, well hung, nice guy. I want to orally service you while being verbally abused. Wife or girlfriend may watch. N/S, N/D, no STD's.

55973 (12/12)



GENEROUS, SUCCESSFUL

WM

Mature but in great shape. Enjoy the outdoors as well as the arts. Seeking beautiful, sensual woman 30-45, desiring a generous man. Send photo to this box number.

56055 (12/25/00)

LET'S BOND

You: Taurus, Virgo, Capricorn. Black female, 25-36, dress size 9-14, 32Ds, childless; in search of a good man. Me: nurturing, discrete, 42 years old, professional BM, 5'11", 210, athletic, financially stable, light smoker, sexually deprived. ISO you for hanging and sex. Smoking ok, no STDs please.

55959 (12/12)

DESSERT TIME

Be honest. If SF 26-45 misses the ecstasy and pleasure of oral, call this handsome, shy, SM, 48. Discreet.

56148 (12/25/00)

INTELLECTUAL DOCTOR

SWM, 46, 6'2", athletic, young, medical doctor and scientist researcher, great sense of humor. I enjoy books, good conversation, excellent restaurants. You: fun, responsible, safe, enjoy sense of good connection with friends, slender, educated, intelligent. Let's chat.

55966 (12/12)

SENSUAL SKINNY WHITE

dude seeks smart, skinny long-haired A/HF, 20s-30s for fun/love/LTR. Want wit and compassion, emotion and stability, freedom and values and great attitude? Want attentive, aware, European lover and friend? Your move.

55964 (12/12)

LATINO HEAT

SM seeks W/H female for fun, exotic nights and more 18-30. Possible LTR if we click. Hook up with this stud and feel the heat.

55983 (12/12)

Causa pulchritudinis, thoughtful yet still adorable Latin male 33, seeks a substantive, passionate Mission Latina who appreciates beauty and is loyal to it's cause.

56138 (12/25/00)

MARRAKESH? KATHMANDU? BALI?

Mature European SJM, world traveler, dancer, stock/property investor seeks slender, affectionate, monogamous, young wife, recreational playmate, business partner, travel companion. Long hair, copper tone complexion, foreign ancestry especially welcome; artistic talents encouraged.

56062 (12/25/00)

Intelligent and buxom White female is desired by a tall European SWM, 42, for a good time. I like outdoors, music, arts, reading.

55892 (12/12)

able climbed to his favorite roost. He sat there all day, numb. At night his star appeared. "I'm lonesome." "So am I" the star answered.

55943 (12/12)

MIDGET? GREAT!

Tall, attractive, bearded married White man seeks tiny, trim woman for daytime delight in San Francisco, possible LTR. Will fulfill your wildest fantasies.

56170 (12/25/00)

PUSSY IS LIKE

ice cream. It's licking good and melts in your mouth. Cherry Garcia tastes fine, but I'll take chocolate pussy every time.

55968 (12/12)

WIFE WATCHES US

do it! 40 year old awesomely skilled, enormously endowed WM seeks sexually competent adventurous female 20-50 to experience exhibitionistic, extraordinary sex that she'll enjoy.

55947 (12/12)

ARTISTIC TYPE

SWM, young 52, intuitive, attractive, slightly offbeat, seeks creatively inclined, reflective, attractive woman whose grace and kindness will be appreciated.

55901 (12/12)

SWM, 6', 200 lbs., 35, M.A., runner, enjoys jazz, park, art and wine, used book stores, looks like Redford in a fog. ISO athletic SWF, N/S, for LTR.

55940 (12/12)

Wealthy, intelligent, handsome White knight, DWM, 48, 5'11", 185 lbs., seeks to rescue damsel in distress 25-45, 5'5"-5'11", proportional weight, for mutually beneficial LTR.

55488 (10/31/00)

A' MUSE ING

Established artist/Prof WM, 40, 5'6", trim, muscular build seeks masterpiece for mutual inspiration and indoor/outdoor adventure. Petite, exotic, fit works of art receive rave reviews.

56131 (12/25/00)

TALL HANDSOME BLACK MALE

seeking sexual relationship with spiritually openminded female who is not bound by man made ideals on how they are supposed to be. You must be free

55297 (10/25/00)

ROCK MUSIC

recording producer on the hunt for fun, vivacious, sexually energized companion. I'll rock your world! All females welcome.

55985 (12/12)

RELUCTANT HERO

seeks Dark Angel to help free his imprisoned heart and defeat the forces of evil. Be female, 30+ and a peaceful warrior.

56106 (12/25/00)

ARE YOU SUBMISSIVE?

Attractive, fit, petite woman who loves to be spanked sought by Black master. I await you.

55922 (12/12)

SAN FRANCISCO SENIOR

60s, retired, tall, divorced, non-smoking, hoping to meet interesting senior woman for romance and companionship.

56053 (12/25/00)

A CHANCE MEETING

provides endless possibilities. WW/WM, 50s, 6'1", ISO emotionally available, affectionate SWF late forties-mid 50s for dating, friendship, LTR. Let's meet for coffee or lunch.

55022 (11/11/00)

SWM, 44, HIV+, 6'3", 210 lbs., lonely seeking LTR.

56099 (12/25/00)

Graduate degree, house, portfolio, long-distance bicycling, rockclimbing, classical and country-western, semi-intellectual, travel. Short, Jewish, 53, 15 pounds overweight, bald spot. Seeks intelligent woman.

56152 (12/25/00)

AUSSIE GUY-CUTE

Aussie guy, North Beach SWM 35, 35, blonde, blue eyes, athletic, N/S, new to SF. ISO similar lady for friendship/relationship, sightseeing.

56052 (12/25/00)

SEEKING SWEETIE

AF, 5'3", masseuse, musician, interested in friendship with a sweetheart who can hold my hand/maybe a broken heart. My ideal angel: 6', 200 lbs., clean shaven, sweet, sensitive, spiritual, musical.

56124 (12/25/00)

Michigan visitor, good-looking WM business professional, mid-40s, tall, n/s, resident of Michigan, travels to B.A. area on business seeks attractive WF for uncomplicated discreet fun, dining and romance.

55291 (11/01/00)

DRAMA DIVA

internationally produced playwright ISO tall, horny, smart, female for many opening nights. Know the difference between Brecht and Ibsen, love to act out.

55974 (12/12)

6'2", 200 lbs., 30 year old Asian stoner seeks average/petite stoner girl. Likes: Ramones video games, anime, Horror, animals (as food and pets). Kids okay.

55894 (12/12)

MOTORCYCLE TRAVEL PARTNER

Upscale city architect ready to follow the sun from Alaska to South America. Have plenty of time and new BMW cycle! Seeking wide open-spaces type F 21-40, bright, upbeat, easygoing, ready for the ride of her life!

56105 (12/25/00)

WANTED ASIAN PRINCESS

SWM, blonde/blue, 6'2", 215, 32 looking for Asian woman 18-40 who is honest and sincere for long term only. It's the heart that matters.

55632 (11/21/00)

MMW, seeks discreet relationship with females any age or race. I am very oral and giving. Me: 5'8", 170, blonde/hazel.

56051 (12/25/00)

EDUCATED, ATTRACTIVE, TRAVELED

teacher seeks women to explore backside pleasures in safe, hygienic context. Open to exploring milder discipline, cross dressing, toys, fetishes, bi.

55900 (12/12)

Caring, creative, successful, ocean/mountain man seeks positive, emotionally stable, trustworthy female for LTR that may lead to marriage.

55893 (12/12)

SM, with passion for possession seeks SF with lost soul to help take over the world. Armageddon is upon us.

56069 (12/25/00)

Tall, 6'8", 33, DWM professional seeks active nonsmoking female for relationship. Must have a good heart and love garlic, chocolate and children.

56126 (12/25/00)

MARRIAGE OF CONVENIENCE Student ISO student looking for independent status. No relationship; purely platonic. No one seeking citizenship please.

56129 (12/25/00)

RUSSIAN MAN

42, seeks kindhearted woman for dating, friendship and hopefully a committed long term relationship. All ladies welcome to call.

56091 (12/25/00)

Single, straight, N/S male wants to date, have possible relationship with Asian American woman 21-31.

55883 (12/12)

MEOW?

Tomcat, 26 seeks pussycat 21-31. I'm cute, fit, fun, great ass, pretty eyes. I value personality over looks. Let's get frisky. Meow?

56123 (12/25/00)

DATING RECIPE

Mix supportive, monogamous, secure, handsome, SM, 25, with career, accommodations. Add conversation, good listener, passionate kisser. Serve with independent, affectionate, mature, N/S SF.

56145 (12/25/00)

WELL-MANNERED HEDONIST

with stylish wardrobe seeks thoughtful, attractive companion for romantic evenings. Articulate, responsive, slim, late 20s. You: late 20s to mid 30s.

55920 (12/12)

SWJPM, slim body, old soul, good listener, gifted amateur masseur, INTP, Libra, likes literature and music; seeking quietly unusual, slim, smart, sensual, spiritual SWF, 40s.

56042 (12/25/00)

You're petite BF, 35+ into food, music, travel, City, home fun, sports, White boys! I'm good guy, 5'7", 140, 48, fit, funny, solid, mentor, worship BFs!

56110 (12/25/00)

IN THE ARTS

Why would we devote our life pursuing an elusive passion? You and I understand. 43, white male, actor/musician/comic, notably handsome/youthful/athletic, riotously cynical, seeks like minded partner. I'm successful and ambitious. Castles in the air/foundations under them".

55981 (12/12)

FIRST IMPRESSIONS

Handsome, SWM, tall, long brown hair/eyes, late 30s, good sense of humor seeking SF for fun and fire. Age/race unimportant

55613 (11/21/00)

GOT HERPES?

6'4", long haired, very active, fit and sexy, employed, educated and musical male, 31 seeks stable, fun, adventurous, fit gal who likes to laugh.

55990 (12/12)

HIP ASIAN FEMALE

sought by WM in S F who is 32, tall, smart, funny, successful and definitely fine. Like to thrift shop, play pool, explore?

55953 (12/12)

SHY YET HORNY? VIRGIN/SEMI-VIRGIN?

Learn/practice great sex, great orgasms. Explore your secret sexual desires/fantasies. WM well-endowed, very gentle petite ok. Patient teacher will help you reach your full sexual potential. If you have a virgin girlfriend/sister- that's fine too. Write to: PO Box 423802 San Francisco, CA 94142.

55760 (11/21/00)

LET'S RELAX TOGETHER

Looking for a non-committed hot woman for a mutual massage. That could end up in love-making. Just pure fun. I am an artist. You, I hope have experience. 18+. Try it you might enjoy yourself.

54847 (11/01/00)

Professional, outgoing, playful, fun-loving seeks dynamic, SF for companionship, outdoor activities, dining, and hopefully much more.

55988 (12/12)

MONEY OR LOVE?

If money is your main prerequisite, look elsewhere. Do you seek humor, honesty, decency, fidelity? WM, 44, worth checking out.

55907 (12/12)

SAF DESIRED BY

SWM, 35 for marriage. Old fashioned, handsome, secure, fit, successful, enjoys dancing, walking, animals, slow romantic, playful, honest. Wants children, all calls returned.

56173 (12/25/00)

Seeking voluptuous, curvaceous, fit, kind SPF, under 45. I'm young 40s, attractive, muscular, SPM, funny. For LTR.

55932 (12/12)

WHY STAY HOME?

Clubs, parties, off beat movies, I've got the cash, gas, you bring your...aliveness. Older artist(58) seeks brainy party girl, younger ok. Photo? P.O. Box 12191 Berkeley, CA 94712.

56060 (12/25/00)

NICE SWM, 28

ISO SF for romance. I am highly educated, professional and Catholic. I enjoy travel, movies, amusement parks, zoos and sports.

55903 (12/12)

ASCENSION

intelligent, healthy, handsome, humble SWM, 31 seeks clever, healthy, beautiful, sophisticated SF for friendship and eros. Goddesses apply, sirens and succubai read on.

55169 (11/11/00)

LOOKING FOR LOVE

Tall, late 40s SWPM seeks fit, 35+ femme with artistic streak and offbeat sense of humor. We are warm, caring, open and tolerant.

56175 (12/25/00)

LOOKING 4 A CARING

lady. SBM, 27, many interests. Seeking female any race, age, for letters, possible LTR. No games. Write R. Smith #K28615 3 COL-250U, CAP, P.O. Box 3471, Corcoran, CA 93212.

56142 (12/25/00)

BEAUTIFUL ASIAN GIRLFRIEND Multimillionaire SWPM investor, very youthful 40, extremely handsome 6', 180, fit, blonde/blue, artistic and romantic seeks beautiful, slim, affection, under 32 for romance and travel.

55929 (12/12)

EXOTIC EROTIC BALL

Wanna go? Attractive SM seeks open-minded, sexy Black fox to dress-down and rock out! Occupant P.O. Box 2302 Pleasant Hill CA 94523.

55980 (12/12)

GENEROUS MALE

Successful, busy, professional, fit, 48. Seeking attractive, (full-figured, and/or busty encouraged) female, single or married for mutually rewarding relationship. All replies answered.

55938 (12/12)

TANTRA BOY WITH

substance. ISO exceptionally tall curvy lady. I'm an amazingly talented, rakishly handsome fitness instructor 43/6'2"/185 hard, lean pounds who has love, sex and spirit as my primary mantra along with creativity, abundance and simplicity. Together let's give love a chance.

55957 (12/12)

ISO FULL-FIGURED

passionate, charming, SWPM, 35, 6'1", 18

GREAT CATCH
SWM, 6'1", 185, well-built, muscular bod, 38, looks younger, very sexy, romantic, passionate, intelligent, witty, monogamous with varied interests seeks very attractive, similar female for sharing the diversity that life has to offer from a brief romance to soulmate.
#6174 (12/25/00)

HANDSOME AFFLUENT
WM, entrepreneur, 48, athletic, traveler into: Tahoe, romance, antiques, epicurean delights, hugs, good friends seeks lady of similar interests.
#6074 (12/25/00)

ENRICHING PARTNERSHIP
kindhearted mid-50s divorced professional, driven to grow intellectually, psychologically and spiritually seeks feminist life partner of any age or race for mutual exploration and cultural pursuits.
#5886 (12/12)

IRISH EYES ARE
smiling. Attractive, Irish PSWM, 31, 6'1", blue eyes, down-to-earth, mature seeks outgoing, friendly SF 26-31 for friendship and romance.
#5949 (12/12)

THERAPEUTIC SPANKING
a good spanking is therapeutically valuable and effective for modification of some depressions where stern discipline is needed. Safe, professional.
#6161 (12/25/00)

SWM, 40 SEEKS
any woman with tickling fetish, large women preferably, for fun and frolic, let me entertain you all night long.
#5946 (12/12)

STILL CRAZY...
after 35 years in Bay Area. Sports fan, but not fanatic, out doors, but love the City, educated not arrogant, mature but still lots of fun. Cultured, likes beer. Needs partner in crime for movies, travel, maybe more.
#5963 (12/12)

SEEKING WIDOW...
Two cute gay boys seek hip, wealthy, elderly widow with gorgeous house to bequeath in exchange for an absolutely fabulous time.
#5948 (12/12)

ART APPRECIATING NICE GUY
Friendly, nice looking, tall, trim, successful designer. Smart, sometimes clueless. Medium cook, great reservation-maker. Hiking, movies, SF MOMA, dogs. Seeking pretty, trim, 30s.
#4663 (11/11/00)

R.U. A SUBMISSIVE
attractive, fit, petite woman who loves to be spanked? Black master awaits U. LTR only.
#5958 (12/12)

ROCK CLIMBER
SWM, 26, 5-10b, seeks SF 20-30 to gym climb with, for starters. Planet Granite or Mission Cliffs.
#6101 (12/25/00)

LOOKING FOR YOU
49 year old SWM, easygoing, attractive, humorous and spiritual, enjoys hiking, camping, movies, reading and good conversation. ISO woman 40-50 to share laughter, friendship and LTR.
#5939 (12/12)

NORMAL AND BALANCED
Tall, attractive, mid-50s professional SWM world traveled, charming, spiritual, dad seeks pretty WF who is likewise independent, open and erotically submissive for sincere lasting relationship.
#5606 (11/21/00)

REAL GUY
SWPM, 34, 6'3", 175. Intelligent, honest, trustworthy, adventurous. Like hockey, skiing, restaurants, bars, theater. Seeking similar SWF 29-33.
#5898 (12/12)

CREATIVE, ARTISTIC WOMAN
Wealthy, successful SWPM, early 40s, very handsome, fit, artistic seeks accomplished, beautiful, educated, athletic, slim, 30ish SWF who loves beach and mountains for romantic LTR.
#5906 (12/12)

PUNK ROCK & BEBOP
Record store owner, world adventurer. 42, looks 32. 6' dark, slim, good looking, passionate WM. Vintage car, black lab. Seek 25-35ish unconventional uninhibited slender spirit for live music and???
#6155 (12/25/00)

HONEST AND FUN
Handsome SM, 43, 5'10", 180, engineer, former model, ISO SF between 33-42, N/S, slim, loving, compassionate, patient, considerate, easy-going for LTR.
#4012 (11/11/00)

SPANKING AND CHOCOLATE
Many girls who crave chocolate often secretly crave a spanking. As craving is satisfied you experience exquisite pleasure. I give the best.
#5913 (12/12)

TRUTH IN ADVERTISING:
Man, 54, with unusually large capacity for thoughtfulness, kindness, passion seeks woman with same capacities and unusually busty womanly form. P.O. Box 282876, S.F. 94128.
#6093 (12/25/00)

CUTE CUDDLY TEACHER
SWM, 31 seeks big hearted woman 21-35, to share my happiness with. I enjoy painting, cooking and bicycling. How about you?
#6150 (12/25/00)

NIN
38-year old single black femme, seriously into NIN and TOOL, house and good sex. Seeks tall, dark, brooding type. Goatee and tattoos a+. European guys o.k.
#5880 (12/12)

DO YOU SQUIRT?
DWM, 40s, 5'11", will give uninhibited woman full body massage including her G-spot. I'm attractive, lean, personable, disease-free, nice strong hands.
#6153 (12/25/00)

LUSTY, BUSTY, BELLE
Sought by retired, considerate, well-educated gentleman in the San Francisco Marina for friendship, fun and romance.
#6164 (12/25/00)

WM, 44 looking for female. Dancing, dining, walks, baseball games, BBQ's. Would like to meet someone 35-55 for friendships possibly more. Animal lover. N/s, n/d.
#6077 (12/25/00)

BRIDGE SCHOOL BENEFIT
Need date. Warm, handsome, funny attorney, atypical, musical, tall, 49. Seeks slender, educated professional, attractive, engaging, psychological, offbeat, fun to be with, humanistic, 40-50.
#6113 (12/25/00)

INTERNATIONAL GUY
Witty, leftist, Buddhist, British-accented, 30s, Ph.D. Polyglot globetrotter, slim, dark, long-haired Mediterranean looking, bloody handsome East Indian prince seeks WF, leftist spitfire!
#5426 (10/31/00)

HANDSOME ITALIAN AMERICAN
man, desires intimate encounters with mature women in their 50s and 60s. Me: 6'3", 170, inshape, athletic, sensual, loves foreplay and posess an immense amount of stamina.
#6075 (12/25/00)

GREEK
professional male, 39, easy going, gregarious, athletic, enjoys good food, hanging out with friends, loves to cook for others. ISO 25-40 year old vivacious, fun-loving gal.
#5908 (12/12)

FREE RADICAL
seeks high affinity bond with energetic, organic biomolecule 23-33 into photosynthesis, discovery channel and much more. Call now to gauge electrodynamic potential.
#6109 (12/25/00)

KNIGHT IN SLIGHTLY
tarnished armor seeks damsel who isn't too uptight for whimsically unconventional romance. Ideal candidates should possess humor, creativity, resourcefulness and moxie.
#6061 (12/25/00)

KING CUNNINGLUS
30 year old SWM, 5'11", 160, attractive, cerebral, clean, very fit, shaved head. ISO large breasted woman whom I can please orally. You are attractive and clean, no drugs, no psychos. Weight, ethnicity and age unimportant.
#5954 (12/12)

IRISH EYES
are smiling. Attractive Irish PSWM, 31, 6'1", blue eyes, fair hair, honest, mature, seeks outgoing, friendly SF, 26-33 for fun, friendship and romance.
#5965 (12/12)

MARRIED WHITE MALE
seeks female for safe, mild, discreet fun. I am 34, upper middle-class, fit and attractive. Interests include hot tubing, pubs, etc.
#5881 (12/12)

SEEKING MARRIED WOMAN
Hands WPM, educated, athletic ISO F for quality time any age, race but no fat.
#6111 (12/25/00)

GREAT COOK
very attractive, 5'11", 36, dark hair, sleek, athletic bod, romantic. Seeks very sexy, smart, playful, compassionate, thoughtful girlfriend 24-42, with feminine curves.
#5945 (12/12)

SBM SEEKS SWF
Me: 34, tall, athletic, chivalrous and outgoing. You: independent, available and likes coffee with your cream.
#5941 (12/12)

6'2", slim, brown/blue, 41, artistic, likes doing good deeds, goofing around, traveling neat places, making people laugh, finding love with fit, upbeat, fun SF.
#6064 (12/25/00)

DBM
50, 6'3", 225 lbs., educated, seeks woman 40-55 any race for LTR, one woman man-likes outdoors, reading, fishing, animals.
#5910 (12/12)

HALLOWEEN HARLOT
wanted for pre and post trick or treat haunting, parties, private costume shows, public venue rituals and clandestine kissing with master of disguise.
#6076 (12/25/00)

SHY AND SERIOUS
SAM, 34, 5'5", shy, quiet, serious seeks woman. San Jose area. I am sincere and nice.
#5933 (12/12)

OUR FRIEND
SWPM, 40, 5'6", is kind, funny, shy, family oriented, great cook. Likes BBQs, Becks, blues, basketball, Reno. Seeking female, race/age unimportant.
#5896 (12/12)

SERIOUS SOUL WORK
ISO a life partner for a calm, tender relationship based on spiritual, emotional, sexual exploration, fun, dance, good food, family and community.
#5333 (11/15/00)

Exhilarating wit, tall, muscular Italian-American, 35, pleasant features, well endowed dude seeks pretty, shapely, busty woman who likes to laugh. Details later.
#6125 (12/25/00)

ISO DARK HAired SWF
SBM, mid 40s, 5'10", medium build, likes reggae, jazz, film, mountains. Seeking attractive, kind, SWF, mid sized with awesome legs.
#6090 (12/25/00)

SLENDER LATIN MAN
40s, 5'8", with slightly dark complexion, wishes to meet an Asian lady, 18-39 for secret affair. I could travel anywhere for the right lady if necessary. I am considerate, flexible, respectful, open-minded and stable. No calls for now. First write to Boxholder, P.O. Box 27054, San Francisco, CA 94127-0054AN
#5216 (10/25/00)



BM, 30, ISO couple, race unimportant, for threesome fun. I am 6'1". 240, ready for good times.
#6134 (12/25/00)

White female bi, busty, clean, discreet, honest, friendly and open-minded seeks female for fun in and out of bedroom. Let's meet for coffee.
#6183 (12/25/00)

SEEKING EXOTIC AND EROTIC
adventure SWM, 30 years old, 6'2", blonde/blue 200 lbs. ISO couples, Single and married females, ages 18-45 any race, especially Asian women, South American and any other exotic types.
#5631 (11/21/00)

Mature, professional, secure couple with an appetite for a full-figured woman. We live for pleasure, how about you?
#5399 (11/15/00)

WOMEN OF DIFFERENT CULTURES
secure couple, let us pamper you in a secure and tranquil atmosphere.
#5875 (12/12)

Bi Top available to satisfy boyfriend/husband when your strap on fails. You invited to assist and watch. Me: 45, slender, 9 inch shaved penis.
#5915 (12/12)

JOVEN LATINO
Bien pasesido, muy limpio, 38 anos, casado busca pareja para trio. No fumo. No drogas. Mucha discrecion. Write to P.O. Box 461 Vallejo, CA 94972
#5888 (12/12)

SAN MATED PENINSULA
Married couple mid 40s, attractive, seeks single or couple. We're into massage, jacuzzi, pleasuring. N/S straight. We enjoy sensual friends, wanna play?
#6081 (12/25/00)

SEXY AND PLUMP?
Let's share good times, erotic fun, mutual pleasure. She, 26, he, 27 attractive. You are round, bi-female 21-30, playful, crave sensuality.
#5936 (12/12)

ONE LUCKY BIMALE
Engages in mutual erotic massage with attractive, young masseuse who has her older, trim WM partner orally assist for your copious pleasure.
#6102 (12/25/00)

DOUBLE YOUR PLEASURE
BM, 50 and Mid-Eastern M, 43, seeking married or single woman, in shape, sensual, for erotic experiences.
#6179 (12/25/00)

MARRIED WHITE COUPLE
seeks female for safe, mild, discreet fun. We are upper middle-class, fit and attractive. Interests include hot tubing, etc.
#5882 (12/12)

PLAYFUL COUPLE
in 40s desires new friends, single or couple, n/s straight, live in Peninsula. Enjoy power boating, gourmet meals, spa, massage, cards, travel. Call today!
#6080 (12/25/00)

FINE, FIT
Black/Asian M and pretty, petite WF play friend, 30s writers, kinky ISO fun couples/select singles to play at amazing coastal retreat.
#6066 (12/25/00)

J AND K SUNNYVALE
"Lovers". Liked your message from 9/7, got the wrong number, call us again, let's meet for a fun dinner date.
#5937 (12/12)



49 YEAR OLD
pretty lady seeking TS for a good friendship and maybe more. 35-55 A/H, down-to-earth, sense of humor. Let's talk.
#5452 (11/29/00)

49 YEAR OLD
pretty lady seeking TS for a good friendship and maybe more. 35-55 A/H, down-to-earth, sense of humor. Let's talk.
#5452 (11/29/00)

SEEKING BOYFRIEND
Who'd enjoy this youthful 30s, sexy spiritually oriented, active, healthy TV. I'm sweet, attractive, femme, you're handsome, romantic, non closeted, open-minded, self aware.
#6092 (12/25/00)

BI MALE SEEKS COUPLE
for mutual oral fun. I am attractive, fit, clean, discreet, HIV-, STD free, professional Black male. Call, talk over cocktails.
#6056 (12/25/00)

VIRGINAL CLOSET QUEEN
needs professional servicing front and rear. In Concord, straight-acting by MWM, 5'10", 155, 30 inch waist, 36C, 7" cut, squeaky tight. Your place.
#6083 (12/25/00)

WM, 40ish, cross dresser seeks TS to play dressup, clubbing, parties etc. etc. and???
#6149 (12/25/00)

KINKY, SUBMISSIVE
masochist, Black, 43 seeks kinky, beautiful TS for motel sex, discipline encounters, spankings, face sittings. Leave a message.
#5904 (12/12)

28 year old single White pre-op TS ISO men, Asian women, TV/TS for dating and possible LTR. Very loving and affectionate needs same.
#6041 (12/25/00)



SPANK ME!
Cute frat boy, 22, needs over the knee discipline from a dominant big brother. Me? Cute, blonde hair/blue eyes, 5'10", 155, Speedos, jockstrap or briefs. In San Francisco. Student.
#6045 (12/25/00)

DREAM SPANKING
Erotic and sensual spanking, such as you've dreamed of, could be yours. We'll talk and customize a spanking for your special satisfaction.
#6160 (12/25/00)

alt.sex.column by andrea nemerson

Sense and sensibility

Dear Andrea:

Am I sensitive or senseless? I have started dating an ex I was crazy in love with last year. She told me she's dating two other guys and might be falling for one of them. She is a very free spirit but can hear her bioclock. I am totally there for her but have a history of getting trashed because of my cliff-jumping optimism. Spiritually we view the same truth from different perspectives, and culture clash contributed to our earlier demise. However, I'm evolving and so is the world. I still want to see her and think there might be a chance to reignite the brief bliss that we shared before. She says there's no chance, but she nestles in my arms at the local dyke bar and likes to hold hands when we hike. The smell of her other boyfriends makes me nuts, but it all fades away when she turns her affection on me. We even had a passionate kiss after two beers, when other kisses inspired her to wipe her mouth. I trust her enough to believe she wouldn't lead me on but can't always shake these feelings of insecurity, which I fear may destroy what nascent affinity we share. Am I a SNAG or a drag?

Love,
Star-Crossed

Dear Crossed:

The snag/drag distinction, if there is one, needn't concern us here. For the purposes of this discussion you are (apparently simply) a chump. Before you bother to protest, let's look at this carefully:

1. She tells you there's no chance.
2. She's "falling" for someone else.
3. She has that "other boyfriend" smell.
4. She kissed you once since you broke up, and you were both drunk.
5. She wiped her mouth.

So either she's under the impression that you both know it's all over, and she's simply expressing residual affection, or she's a vicious bitch. If it makes you feel any better, I'm betting on the former, but I really don't think it matters.

Love,
Andrea

Dear Andrea:

I've recently become involved with a man who's kind, loving, and generous and shares my interests. He's everything I want in a boyfriend, except for one small detail: he shares a place with a close woman friend whom he's had a sexual relationship with. This ended several months before we met. However, when we first started dating she did several things that led me to believe things are not entirely sorted out. She can't afford to move out, and though he seems to understand how much it upsets me, he doesn't want to admit there's a problem and would like for me to be more understanding. Should I be?

Love,
Bugged

Dear Bugged:

Let's try to keep all this in perspective: What were those several things she did, and how psycho were they? If she merely looked sad and maybe sighed a lot, you can try to feel some compassion. If she spilled her pinot noir on your new pants and poked holes in all your condoms, you can rip her lungs out. You do need to be understanding, I suppose, but you needn't nail yourself to a cross.

It's also a good idea for you to figure out what's bugging you (most) about this arrangement. Are you upset that he ever slept with this woman in the first place, concerned that he may still want to, or convinced that he did so last night? Each of these situations will demand a different level of response — from you and from your boyfriend. Finally, though, if you simply cannot bear the situation, there is a problem here. She will have to go.

Let's say you live in San Francisco, Manhattan, or some other ultradesirable, hyper-pricey urban paradise. Let's say the girl's family did not happen to buy a railroad in the 1850s or Microsoft in the 1980s. Let's say it's his apartment. Let's say the vacancy rate hovers around one percent on a good day — fine. It's depressing to move, it's expensive to move, but it's not impossible. There's always some other sad sack whose boyfriend just moved in with that cute bartender or whatever, and she (or he) needs a roommate, pronto. Finding her (or him) is grim, but it can be done.

You and your sweetie should tell everyone you know that this woman needs a apartment. Throw her a rent party. Do whatever needs doing to move her on, but move her. Ex-lovers can make wonderful friends, but roommates is pushing it.

Love,
Andrea ❖

A new, full-length alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire, S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

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LINE ADVERTISING: Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

DISPLAY ADVERTISING: Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

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Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

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Aries

March 21-April 19

Venus is no longer in Libra, which should please you immensely. Gone are the soft pastels and the wimpy behavior you so despise. They'll be replaced with dramatic assertiveness—the kind that makes you hot. Matters of love and aesthetics, while not quite perfect, will be much easier to handle this week.

Taurus

April 20-May 20

Mercury is retrograde in Scorpio this week, and all of you hyperproductive Taureans will be experiencing high levels of frustration because of delays, miscommunications, telephonic travesties, and sudden displays of insanity from your friends. The lazy ones, however, will be moving slow enough to feel the vindictively Scorpionic influence of Venus and Mars. You're stuck between overtime and heartbreak this week.

Gemini

May 21-June 20

Some people are lonely and antisocial for perfectly sound reasons. For example, maybe they hate everybody. Others are lonely and antisocial for temporal and arbitrary reasons, such as illness or tragedy. Seek out people who are unaccustomed to being isolated this week, and leave the hermits to ponder in solitude.

Cancer

June 21-July 22

This Saturday is Sweetest Day, which is a really obscure holiday about being nice and thoughtful to others, making spontaneous declarations of love to your sweetest, and stuff like that. By contrast, Halloween, which is all about scary supernatural things, is a rather high-profile holiday. I suppose that says something about our society. Celebrate niceness this week and save the terror for later.

Leo

July 23-Aug. 22

I'm certainly glad that I'm making blanket predictions for all of humanity rather than singling out you, because your life is a little too strange to predict with specificity this week. However, in broad and general terms, I can advise that all of you Leos will experience something likely to change your entire life philosophy once you really think about all the implications.

Virgo

Aug. 23-Sept. 22

The word "disaster" translates as "bad stars," a clear astrological reference. It's a good thing you don't have too many bad stars this week (see Taurus), and you'll also have plenty of opportunities to be social in order to distract yourself from the plethora of minor stressors that frequently plague Virgos.

Libra

Sept. 23-Oct. 22

The other day I was enjoying a supper consisting of onion-flavored potato chips and a "Censored on the

Beach"—flavored canned cocktail and reflecting on the days when I consumed only healthful and nutritious things. That was before I decided that it was important to understand both sides of any given issue. But then you're a Libran and know all about that. Live like the other half lives this week and you'll gain some valuable insights.

Scorpio

Oct. 23-Nov. 20

I don't know if I've ever seen a Scorpio actually paint the town red. Your type tends to prefer painting the town radioactive purple, or arsenic green, or basic Goth black. However, if there were a week perfect for coloring your world in shades that bring you the Scorpionic equivalent of the emotion others know as "festive," this would be it. Party your stinger off.

Sagittarius

Nov. 21-Dec. 21

Having Pluto in Sagittarius is bound to fill you with annoyingly deep thoughts. And at least some of you will be so inspired by these deep thoughts that you'll write philosophical treatises, thus inciting fads, flame wars, denouncement from more traditional schools of thought, and general social chaos. For now your notions about social chaos are in a formative stage. Seek confirming data regarding your latest theories this week.

Capricorn

Dec. 22-Jan. 19

The plethora of planets presently pulsating in Scorpio makes this a particularly positive party period. Social activities are especially rewarding right now, and even those Capricorns who happen to be allergic to other humans will benefit from some festive company. Get out and circulate.

Aquarius

Jan. 20-Feb. 18

Some people believe that you have to master all of the zodiac signs through repeated reincarnations. If this is true, Aquarians have already served their time being Scorpios and Librans and everything but Pisces (and I don't suppose you're in any hurry to go there). This explains why people occasionally confess their strangest thoughts to you, expecting that you'll understand. This week, yet another acquaintance decides that you're an ideal audience for the details of his or her private madness.

Pisces

Feb. 19-March 20

Victory is close this week. But when you think about it, Pisceans are frequently close to the winners' circle, because it's no fun at all hanging around with losers when you're empathic. Hit the snooze alarm on your sympathy and steer clear of desperation vibes, and this week will be triumphant. ♦

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Lost and Found

Camera found at Crowbar Thursday, September 21, 2000. Owner may claim by identifying Contact Rene or Sage at (415) 788-2764

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Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 243963

The following PERSON is doing business as Renaissance International, 101 California Street, Ste. 2000, San Francisco CA 94123: Jeremy Wagner, 66 Beechwood Drive, Oakland, CA. 94618. Registrant commenced business under the above fictitious business name on the date August 10, 2000. This business is conducted by an individual. Signed Jeremy Wagner. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Cabezas, Deputy County Clerk, on October 5, 2000. (Oct. 11, Oct. 18, Oct. 25, Nov. 1, 2000). (L-34511)

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 244167

The following PERSON is doing business as Human Farm, 1175 Folsom St., 2nd Fl. San Francisco CA 94103: Jason Alan Zemlicka, 739 Haight St., #304 San Francisco, CA. 94117. Registrant commenced business under the above fictitious business name on the date October 16, 2000. This business is conducted by an individual. Signed Jason Alan Zemlicka. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, Deputy County Clerk, on October 5, 2000. (Oct. 18, Oct. 25, Nov. 1, Nov. 8, 2000). (L-34512)

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 243546

The following person is doing business as LUCID PRODUCTIONS, 4644 Geary Blvd., #151, San Francisco, CA 94118: ALLEN S. SCOTT, 4464 Geary Blvd., #151, San Francisco, CA 94118. Registrant commenced business under the above fictitious business name on the date September 15, 2000. This business is conducted by an individual. Signed Allen S. Scott. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Cabezas, Deputy, on September 15, 2000.

September 27, October 4, 11, 18, 2000. L-345201

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 243752

The following company is doing business as Great China International Tours, Global Cruises and International Tours and as Global Cruises, 950 Stockton Street #406, San Francisco, CA 94108: Great China International Tours Inc., California, 950 Stockton Street #406, San Francisco, CA 94108: This business is conducted by a corporation. Signed Wesley Chang, Secretary, Great China International Tours. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on September 26, 2000.

October 4, 11, 18, 25, 2000. L-350101

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FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 243874

The following person is doing business as ANITA BOWEN PHOTOGRAPHY, 719 Shotwell St., San Francisco, CA 94110: ANITA ELIZABETH BOWEN, 719 Shotwell St., San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date October 1, 2000. This business is conducted by an individual. Signed ANITA E. BOWEN. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on October 2, 2000.

October 11, 18, 25, November 1, 2000. L-350201

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 244064

The following persons are doing business as SPEEDY CONSTRUCTION, 694 Haight St., San Francisco, CA 94117: FAUSTO F. GALICIA, 694 Haight St., San Francisco, CA 94117 & Emilio Moram, 48 Ocean Ave., San Francisco, CA 94112. Registrants commenced business under the above fictitious business name on the date October 10, 2000. This business is conducted by a general partnership. Signed FAUSTO GALICIA. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on October 10, 2000.

October 18, 25, November 1, 8, 2000. L-350301

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 243857

The following person is doing business as PRECISION TIME, 760 Market St., San Francisco, CA 94102: MARIA E. JARA, 760 Market St., San Francisco, CA 94102. Registrant commenced business under the above fictitious business name on the date October 2, 2000. This business is conducted by an individual. Signed MARIA E. JARA. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. LUCAS REBTON, on OCTOBER, 2, 2000.

OCTOBER, 18, 25, NOVEMBER, 1, 8, 2000. L# 350303

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 243561

The following PERSON is doing business as ROBERT NOBLE INTERIOR DESIGN, 773 14th st., San Francisco, CA 94114: H. ROBERT NOBLE, 33 Mountain Spring Ave., San Francisco, CA 94114. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed H. Robert Noble. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, Deputy, on Sept. 18th, 2005. (Sept. 27, Oct. 4, 11, 18, 2000). (L-345203)

ORDER TO SHOW CAUSE FOR CHANGE OF NAME.
315175

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of JAILENE IVEET ORTEGA For Change Of Name. The application of JAILENE IVEET ORTEGA for change of name, having been filed in Court, and it appearing from said application that JAILENE IVEET ORTEGA has filed an application proposing JAILENE ANGELICA MARTINEZ. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department X-218 on the 14th day of November, 2000, at 9:00 o'clock A.M. of said day to show cause why the application for change of name should not be granted. Dated this 18th day of September, 2000. Alfred G Chiantelli, Judge of said Superior Court. (Sept. 27, Oct. 4, 11, 18, 2000). (L-345202)

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315051
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of MARYANN LEE Change Of Name. The application of MARYANN LEE for change of name, having been filed in Court, and it appearing from said application that MARYANN LEE has filed an application proposing that Her name be changed to MAIA LEE. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 13th day of November, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 13th day of September, 2000. Alfred G. Chiantelli, Judge of said Superior Court. October 4, 11, 18, 25, 2000.

(October 4, 11, 18, 25, 2000). (L350101)

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315667
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of BENSON KWOK LOUI Change Of Name. The application of BENSON KWOK LOUI for change of name, having been filed in Court, and it appearing from said application that BENSON KWOK LOUI has filed an application proposing that Her name be changed to BERNICE FELICIA LOUI. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 27th day of November, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 6th day of October, 2000. Alfred G. Chiantelli, Judge of said Superior Court.

(October 11, 18, 25, November 1, 2000). (L350202)

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315741
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Petition of SAID ZOUAD Change Of Name. The application of SAID ZOUAD for change of name, having been filed in Court, and it appearing from said application that SAID ZOUAD has filed an application proposing that His name be changed to LAUMBERT S. ZOUAD. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 11th day of December, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 10th day of October, 2000. Alfred G. Chiantelli, Judge of said Superior Court. (October 18, 25, November 1, 8, 2000). (L350302)



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PUBLIC NOTICE

MEETING FOR A PLANNING AND FEASIBILITY STUDY TO ADD A BICYCLE/PEDESTRIAN/MAINTENANCE PATH TO THE WEST SPAN OF THE SAN FRANCISCO-OAKLAND BAY BRIDGE

What's Being Planned: The California Department of Transportation (Caltrans) and the Metropolitan Transportation Commission (MTC) are preparing to conduct a study into the feasibility of adding a bicycle/pedestrian path to the West Span of the San Francisco-Oakland Bay Bridge (SFOBB). The West Span of the SFOBB stretches 2.2 miles from San Francisco to Yerba Buena Island. If approved, a bicycle/pedestrian path on this span would connect to the already designed and funded path to be constructed on the new East Span of the bridge.

Where You Come In: You are invited to attend a meeting to receive an update on how Caltrans and its consultants have used your input from the last public meeting regarding the bicycle/pedestrian/maintenance path. The path alignments in San Francisco and on Yerba Buena Island, as well as the architectural concepts along the entire pathway will be presented. Following this meeting, these designs will be refined and cost estimates developed to finalize the feasibility study.

When And Where:

Date: Thursday, October 26, 2000
Time: 6:00 PM to 8:30 PM
Presentation to begin at 6:15 PM
Place: PUC Building, Cafeteria
505 Van Ness Avenue
San Francisco

Contact: For more information about this project or any other transportation-related matter, please call the Caltrans Public Information Office at 1-800-696-5408, or write to:

Harry Y. Yahata
District Director
Department of Transportation
P.O. Box 23660
Oakland, CA 94623-0660



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\$1100 Western Addition - share 2 bedroom, 1 bath apartment with 1 female, non-smoker. Sunny apartment gets lots of light from multiple skylights and windows. Completely remodeled last year. Prefer not to have meat cooked in the house. Looking for an easy going, professional, considerate, responsible, mellow, clean roommate. 100's available. www.METRORENT.COM. (415) 563-7368.

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\$1200 SOUTH OF MARKET (Summer @ Howard) - to share with 40yo SF. Deck, D/W, W/D, fireplace. (#25740) We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1250 INNER RICHMOND (California @ 10th Avenue) - to share with 31yo GM. Yard - Hardwood floors, W/D, fireplace. (#25741) We have over 600 rooms! RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$315 Castro - sunny room in Edwarian flat. Hardwood floors and view. Large kitchen. Ref#6257. The Original San Francisco Roommate Referral Service. 415-626-0606www.RoommateLink.com. (415) 626-0606.

\$325 Plus utilities - Room available in lesbian household near Balboa Bart. Must be very nice, very quiet, very responsible and love cats. No S/M, drugs, smoking or pets. (415) 820-1567.

\$445 Dolores Park - medium sized room in spacious flat. Two closets, hardwood floors, washer/dryer. Large living room and kitchen. Near public transportation. Ref#6217. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. (415) 626-0606.

\$450 including utilities - Portola District. HIV+ man of color seeks roommate to share a one bedroom apartment. Non-smoker preferred but smoker ok. Gay-friendly and cat lover a must. (415) 263-0367.

\$500 Bernal Heights - room in house. New paint and carpet, yard, deck/patio, washer/dryer, street parking, near public transportation. Children and/or pets OK. Ref#4135. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. (415) 626-0606.

\$500 Outer Mission - room, semi-furnished 4 bedroom, 2 bath, close to shopping, laundry, public transportation. \$500 month + utilities. (415) 586-8317

\$530 Sunset - bedroom available in 3 bedroom, alcohol drug-free, nonsmoking household in sunset. Ocean, garden view. References required. No pets. (415) 753-1092.

\$600 BERNAL HEIGHTS (Porter @ Crescent Ave) - to share with 39yo SM and 3 others. Deck - Hardwood floors, W/D, fireplace. (#25742) We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$650 NOB HILL (Sacramento @ Larkin) - to share with 56yo SM and 2 others, deck, hardwood floors. All utilities included. (#25744) We have over 600 rooms! RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$664 NOE VALLEY (28th St @ Guerrero St.) - to share with 26yo GF, D/W - W/D - F/ (#25730) . We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$665 NOE VALLEY (28th St @ Dolores) - to share with 26yo GF, D/W - W/D - F/P (#25737) . We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$680 Outer Sunset - large room with fireplace in house. View, yard, washer/dryer, storage, off street parking, near public transportation. Ref#6226. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. (415) 626-0606.

\$750 NOE VALLEY (Clippert @ Diamond) - to share with 41yo SM, yard, D/W, W/D. Rent includes all utilities plus digital cable. (#25743) We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$750 Noe Valley - large sunny 2 bedroom, 2 bath, includes utilities/ cable, w/d, quiet, non-smoking female preferred. (415) 285-3404

\$750 Noe Valley - Share (24th & Church) - We have a great top floor flat. Deck has awesome view. Susanna (415) 206-1674.

\$800 RICHMOND/SEACLIFF (Clement @ 20th Ave) - to share with 29yo SM and 2 others. Hardwood floors, fireplace. (#25739) We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$840 NOE VALLEY (Cesar Chavez @ Castro) - to share with 28yo GF, deck, yard, parking, W/D. (#25745) We have over 600 rooms! RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$900 Inner Mission - large, sunny room in flat, new carpet and paint, large kitchen, garden, washer/dryer, near public transportation. Child OK. Ref#4111. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. (415) 626-0606.

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Cat - Johnny, 10 years. DSH black, FIV+, but healthy. Neutered, shots. Purrs has been sponsoring me for about 5 yrs. I am very lovable & want a new home instead of the foster home I'm in now. \$55 donation. Purrs (510) 444-3204.

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'89 Plymouth Voyager - Van, At, low miles, great family van. \$2450 Valencia Auto. (415) 282-5553.

'90 FORD PROBE LX Red, V-6, alloy wheels. \$2200/OBO. Dennis (415) 337-7148.

'90 Ford Tempo - 4Dr, Auto, low miles, clean. \$1650 Valencia Auto (415) 282-5553.

'94 Ford E350 - 15 foot box truck, crew cab, regularly serviced, strong engine/transmission, new brakes, 184K. \$6000 OBO Jeff or Paula (510) 658-2917

VALENCIA CASH FOR CARS '85 & NEWER WE COME TO YOU! 415-282-5553

Foreign for Sale

'64 VW Bug - 2Dr, stick. Book and records. \$3250 Valencia Auto (415) 282-5553.

'74 BMW 2002 MUST SELL! Salvage title/ rebuilt by SFO mechanic. Excellent condition/ very dependable. \$3900 OBO. Michael, H(415) 474-4711, O(415) 774-3208.

'84 Nissan Sentra - 4Dr, 5sp, runs and looks good. \$1250 Valencia Auto (415) 282-5553.

'85 Honda Accord - 4 Dr, at, loaded, dependable. \$2850. Valencia Auto. (415) 282-5553.

'85 Toyota Corolla - 4Dr, At, AC, PS, tilt, gas saver. \$1950 Valencia Auto. (415) 282-5553.

'85 Toyota P/U - Long bed, at, camper shell. Must see. \$2750 Valencia Auto (415) 282-5553.

'86 BMW 535i - 4dr, 5spd, bronzit color, new tires, recent work, excellent condition. \$3,000 firm. Lee (415) 584-1985 after 6pm

'86 Nissan Maxima - 4Dr, 5sp, loaded, clean in/out. \$2450 Valencia Auto (415) 282-5553.

'88 Honda Accord - 4 Dr, 5sp, loaded, sunroof. \$2450. Valencia Auto. (415) 282-5553.

'88 Mazda 929 - 4Dr, At, loaded, sunroof, leather. \$2450 Valencia Auto. (415) 282-5553.

'97, Mitsubishi, Mirage DE. 4dr, ps, pb, ac, recent tune-up & timing belt change. 120,000 miles. \$5900/obo (415) 695-9010.

Misc. Transportation

CHARITY CARS - Donate your vehicle. Seen on Oprah/People Magazine! Tax deductible, free tow. We provide donated vehicles to struggling families. 1-800-442-4451, www.charity-cars.org (CAL*SCAN)

OUR OFFICES ARE OPEN

The San Francisco Bay Guardian Classified Department is open Monday through Friday from 8am to 6pm. Call us at (415) 255-7600, fax us at (415) 621-2016 or visit us in person at 520 Hampshire Street, San Francisco (at Mariposa & 17th Sts)

Rhythm



Musician's Exchange

Musicians Wanted

Band needs lead guitar and bass. Great material, great vocals. Please have motivation, ability, emotion. (510) 663-1849.

Band seeking 2 more - guitarist to play current melodies, multi-instrumental percussionist/vocalist to harmonize and fill out sound. Music is catchy indie Americana power pop. Lee (510) 744-1113

Banjo, fiddle, mandolin, harmonica or anything else for Transcendental Hayride. (415) 831-0773.

Bass, Drums, Keys needed, for original band fronted by identical twins, in the genre of Dead, Phish String Cheese, pro. only. Call Double Dose 1-800-563-4846.

Bass wanted - Nema-7 needs your solid soulful fingers. Diverse Pop, Rock and Blues. Scott (415) 835-2115

CALLING BASSISTS

Marching e-bass band, excruciatingly contagious groove step-on amps/wireless, designed together. Sponsors, Newsworthy first, undiscovered niche. adaptive@dnai.com Jeremy (510) 527-4969.

Drummer Needed, for heavy melodic horror rock band. Jackie (415) 621-1747.

DRUMMER NEEDED - for young 18-26 rock band for writing and recording. Contact Tom (510) 261-9263 or email: backburner76@hotmail.com

DRUMMER/ PERCUSSIONIST WANTED by 2 guitars and bass. 30+ acoustic/electric, covers/originals, roots: pop/rock/blues for fun and? Mark (415) 452-2614

Drummer with taste needed. Bjork, Blur, Ornette Coleman. Mogwai, Frank Lloyd Wright, Charlie Chaplin.

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seek guitar/Bass/Vocals for
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Neil Young. 26+ experienced,
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hearsal. (510) 336-9230.

FUNKY DRUMMER WANTED:
Say What?!, S.F. 8-piece original
funk band. Gigs, tours, CD. Must
be professional, committed.
JBs, P-Funk. Contact: (415) 922-
0986.

GUITAR & ORGAN player need-
ed: hyperactive garagey 60's
soul. Filthy R&B. Tom Jones
meets the MC5. Call (415) 585-
TITS.

Guitarist 26 seeks band - Po-
lice, STP, Garbage, Foo Fighters,
Dann Yankees. Please visit:
JohnnyBeane.com for bio mp3
info. (510) 559-3599.

GUITARIST WANTED - for post
punk gas pumper dreaming of
powerful fleshy electronic music
that will drive girls.... (415) 540-
3726

BASS PLAYER WANTED by new
band being formed by ambitious
and experienced musicians with
artistic and commercial aspira-
tions. Intelligent heavy pop.
(510) 451-5129.

GUITAR PLAYER WANTED by
new band being formed by ambi-
tious and experienced musicians
with artistic and commercial aspi-
rations. Intelligent heavy pop.
(510) 451-5129.

Intriguing/ intoxicating - female
singer wanted to form band, ala
Massive Attack, Tricky, Joni
Mitchell, Roni Size and Por-
tishead. (510) 595-9108

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Free website! Looking for musi-
cians of all types to display on
the world wide web. Singers,
bands, etc. Call to get info. on
this unique oppty. Call 1-(800)-
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Musicians wanted.Organic/
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Mp3's @ www.alexndolan.com.
Need : drums, bass, turnta-
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483,579 Bay Guardian readers
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PERCUSSIONIST/DRUMMER -
wanted for Aziza. High level
Trance-Rock-World-Fusion. CD
out, important gigs coming.
Complex music, orchestrated
percussion section in band with
violin, guitar, bass, voice and
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sion and trap. Professionalism.
SERIOUS CALLS ONLY Kevin
(415) 454-0895.

"Poison Jet Guns" seeks drum-
mer. Rehearsal space/ fun
show. Glam/ Punk/ Metal
searching to achieve sound of
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gine. Kimba (415) 553-8671.

PRO DRUMMER AVAILABLE -
Drummer with a lot of
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Funk/Alternative/Pop.
Touring/Recording bands only.
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Seeking vocalist with intense
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POSERS:** Aspiring composer, for-
mer sax player,now wind
synth/MIDI player (Yamaha
VL70, Ex5R, FS1R) seeks other
composer/musicians to create
with. Setting up complete
MIDI/digital (and eventually
audio) recording capacity and
want to compose, sequence and
jam with others. Ideally you have
some seq. chops (Cakewalk on
PC) and play multiple MIDI-com-
patible instruments. Equal musi-
cal emphasis on melody/harmo-
ny beauty, energetic rhythm and
alternative sound. Pacific loca-
tion with big private place to cre-
ate and jam. Prefer creative and
reasonably educated musicians.
Call Jim @ (650) 255-9047.

Singer Wanted for newly forming
band. Influences: NIN, Filter,
Nick Cave, Radiohead, Call
Aaron (510) 872-1115.

Singer/Guitarist with CD and
vintage gear want to start/join
band. Ozzy's Black Sabbath
meets the Roots with no rap-
ping. Fu Manchu meets melodic
vocals. Needed: Bass, Drummer,
Guitar, Hammond and Singer.
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is holding auditions for experi-
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Drummer Wanted:
We write catchy pop rock songs
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Blondie and the Zombies. We
have
a cool practice space and are
ready to
play gigs. Interested? Call
Cameron 931-5864
or Ben 386-5527.

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seeking other dynamic - musi-
cians interested in forming a
band. Influences include, NIN,
Bush and Tool. Carrier Orientat-
ed. Paul. (415) 674-6892

WANTED FEMALE VOCALIST -
with angelic voice, dark heart,
for dark moody band European
influenced, spacious, lots of
room for haunting vocals. Tia-
mat, The Gathering, Type O Neg-
ative. Halcyon Days (415) 822-
5044

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Band rehearsal space available
at local club. Lots of amenities.
For details, call 885-4535 or
567-1566 ask for Carl.

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FREE STUDIO TIME - Be a
"guinea pig" for classes at Cali-
fornia Recording Institute. World-
Class studio and recording.
Must be patient and pay for your
tape. Must have full band or
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Reach 701,200 readers!

Adult ads deadline Friday, Noon.
Call Classifieds (415) 255-7600

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safe, minutes from bridge. Spa-
cious light, great acoustics,
beautifully renovated. perfect for
teaching, composing, or rehears-
ing. new 7 and a half Yamaha,
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Secure. \$400/ month (650)
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Beautiful singing the natural
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Reasonable Rates

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Many of my students are now profes-
sionals. See What the bass can do for
you.

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Saxophonist Available - Gigs/ca-
sual/projects. "The King of
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PRIVATE PARTY RATES

(not for Connections ads)
Rates are per word:
20 words, \$15 for 3 weeks

Other options include:
\$1.50 each additional word
12 point headline, \$15
18 point headline, \$30

Private Party advertisers are not deemed to be operating a business. Items advertised to sell under \$50 (price must be listed in ad) are free up to 3 weeks. Private party ads may not exceed 40 words in length or commercial rates will apply. ADS MUST BE MAILED, E-MAILED OR FAXED IF THEY ARE FREE.

ON-LINE RATES

The San Francisco Bay Guardian's website, www.sfbg.com, offers advertisers an Internet presence for our on-line readers. Speak with an account executive about your on-line advertising options.

COMMERCIAL RATES

The Bay Guardian offers a wide range of sizes, rates, and options. To customize an advertising program that will be effective for your individual business, please contact an account executive. Readership numbers, demographics, and distribution information is always available to you. Account executives are available to answer any questions you may have.

PERSONALS

Please refer to the Connections section of the Bay Guardian for information on deadlines and how to place an ad or contact the Personals Coordinator directly at (415) 487-2566.

BULLETIN BOARD RATES

(back page of Bay Guardian)

SIZE		RATE
Small	6pt	\$15/line
Medium	9pt	\$22.50/line
Large	12pt	\$30/line
Grande	18pt	\$45/line

Add \$15/line for bold or color treatment
Frequency discounts are available.
*Bulletin Board ads are a popular form of advertising. As a result, the space is often sold out in advance. Please inquire about availability when placing an ad.

DEADLINES

Friday, 2 p.m. for all front-of-the-paper, bulletin board, and classified advertising (if a proof of the ad is required, then the deadline is 2 p.m. on Thursdays) except all line, employment, and real estate ads. Monday, noon for all employment and real estate display advertising. Monday, 5 p.m. for all line ads. Deadlines apply for all new copy or copy changes, payment, and space reservation. Special sections may have advanced deadlines. Please check with an account executive.

PAYMENT

All ads must be prepaid before deadline in order to run. The Bay Guardian accepts cash, checks, money orders, Visa, American Express, and MasterCard. No refunds will be authorized after submission of payment.

Step 1: Print your ad clearly and as you would prefer it look in the paper.

Step 2: Price your ad using the rate tables given. If you have any questions about the price of an ad, please contact an account executive. Some ads are based on the number of words you use.

Step 3: Check the appropriate box. If you are enclosing a check or money order, please make it payable to the San Francisco Bay Guardian.

- ☐ Cash
- ☐ Check/money order
- ☐ Visa
- ☐ American Express
- ☐ MasterCard

Credit card # _____ Expiration date _____

Your Signature _____

Step 4: Print clearly your name, address, and day time phone number or e-mail below.

Name _____

Address _____

Day phone _____ E-mail _____

Step 5: Send us your ad!

Mailing address:
Bay Guardian Classifieds
520 Hampshire
San Francisco, CA 94110-1417
Fax: (415) 621-2016 Phone: (415) 255-7600
E-mail: classifieds@sfbg.com

(415) 255-7600

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The Best of the Bay... Every Week

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CareerSource

THE SAN FRANCISCO BAY

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San Francisco Bay Guardian and we will send it
to our select staffing agencies.
Staffing agencies offer a wide range
of employment opportunities.

It's QUICK & EASY

Please send your resume to:
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Resume Service, 520 Hampshire
San Francisco, California 94107
Fax: (415) 437-3668
E-mail: resume@sfbg.com

Staffing Service Directory:

Bradford Staff	(415) 362-0435
resumes@bradfordstaff.com	
Strategic Staffing	(415) 616-6300
jobs@strategic-staffing.com	
Jackson Personnel	(415) 546-4500
jagency@pacbell.net	
J. Boragine Associates	(415) 433-1143
jbatemp@juno.com	
TempTime	(415) 882-7100
monroe333@aol.com	
TemPositions	(415) 392-5856
sfjobs@tempositions.com	
Taylor Grey	(415) 882-9866
info@taylorgrey.com	
Campus Connection	(415) 982-2211
thecampusconnection@yahoo.com	
Access Staffing	(415) 781-6226
access@accstaff.com	
Spherion Personnel	(415) 391-5979
Stansbury Staffing	(415) 677-0167
ssci@att.net	
TSS	(415) 543-4545
info@tssjobs.com	
SEARCHWRIGHT	(415) 538-1501
resumes@searchwright.com	
StaffBridge	(415) 274-8999
kwhattaker@staffbridgeinc.com	
Fellows Placement, Inc.	(415) 777-0636
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(CAL*SCAN)

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\$40/hr potential. Must own
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Govt. Postal Jobs—up to
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experience required. For applica-
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888-726-9083 ext. 1702 7am-
7pm CST. (AAN CAN)

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MakeUpArtists.com) (AAN CAN)

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Looking for a job in the arts?

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entry-level to upper man-
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Call Titan toll free! 888-660-
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Immediately! Use your home
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email. 1-800-291-4683 ext 190.
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MEDICAL BILLING - Finest soft-
ware, training & support. Invest-
ment from \$2,495. Send for fi-
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Medical Services, Inc. (800) 322-
1139 ext. 2101. [www.business-
startup.com](http://www.business-
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Right now, the #1 money making
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power@aol.com or view [www.uni-
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SF Women Against Rape new
volunteer training. Starts
Nov.9th and ends Dec. 16th.
Bilingual/bicultural especially
needed (stipend avail) Women of
color, immigrant women, queer
women, transgendered women,
and working class/low income
women prioritized for member-
ship in volunteer trainings. Call
415-861-2024....x 311

Volunteer acupuncture assis-
tants needed. 5 hours per week.
Give back to your community in
a healing environment. Quan Yin
Healing Arts Center. (415) 861-
4964.

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76 Station

2 positions open, **Customer Ser-
vice Assistant** and **Smog Tech-
nician**. F/T, P/T, several loca-
tions. Flex. hours, excellent pay
and company benefits. Apply in
person 1401 19th Ave 76 Sta-
tion, or call Joseph, (415) 681-
3860.

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Now looking for energetic and
hardworking individuals to by
Buyers. Pay starts at \$8.5/hr
with potential for increase after
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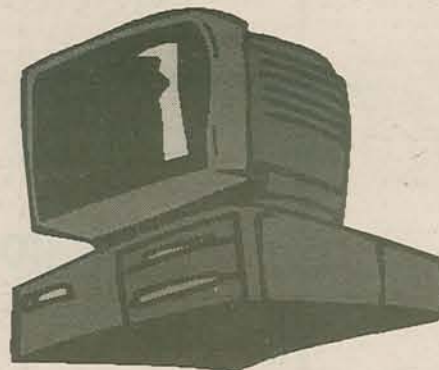
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Health Food Shopping or slow careful cleaning for disabled sensitive Jewish Feminist. 1-3 days. (510) 841-5091.

e **etown.com**

•Customer Service

Etown.com seeks Customer Service Reps. Ability to work weekends a plus. Stock options included. Knowledge of Consumer Elect. Home theater/Audio Video a plus. 11-13\$

•Call Center Supervisor

Etown.com seeks Supervisor with 2-3 years call center experience. Knowledge of ACD's, eGain email system, CTI and reporting a plus. Competitive salary, benefits and pre IPO stock options package.

CALL OR FAX/EMAIL RESUME TO ALEX
415-551-7156 X 221, FAX 415-551-7167 OR
CSJOBS@ETOWN.COM REFERENCE AD 003

GOOD COMPANY GOOD BENEFITS

Real Food Company is seeking individuals with interest in organic food. Good company, good benefits:

Cashiers: 1023 Stanyan, SF. (415) 564-2800. Noelle/Aly.

Produce Clerks, Cashiers: 3939 24th St. SF. (415) 282-9500. Dave/Sara

Cashiers, Meat Cutter/Counter Person: 2140 Polk St. SF. Fax Resume: (415) 673-7420. Beth/Michelle

Deli Clerk, Cashiers, Front End Manager, Meat Cutter/Counter Person. 3060 Fillmore St. SF. (415) 567-6900, Will/Joe (415) 567-4554
Call or apply in person.

**THE REAL FOOD
COMPANY**

GENERAL

WORK FROM HOME \$500-\$1500 PT/ \$2k-\$8k FT: Hurry. Expanding! \$\$\$ Nutrition. 1-888-318-9769.

GROCERY

Early In, Early Out!

Warehouse Asst. FT. 4:30am-12:30pm. Organic Produce delivery service. Must have car or bike. Cesar Chavez/Bayshore location. \$10/hr. Health insurance and paid vacation. Woman and minorities encouraged to apply. (415) 522-0526.

HEALTHCARE

Job Hotline

RN/LVN/CNA/MA/PHLEB

Call today (415) 739-4433

HEALTHCARE

JOIN A WINNING, FUN TEAM! Blood Centers of the Pacific seeks RNs and Phlebotomists to work in upbeat, fast paced, healthy environment located in Burlingame, CA. Work at fixed sites and on mobile blood drives. Trng. and orient. program. Excellent fringe benefits. Flex schedule includes weekends. Valid CA driver's license (with clean DMV record). For RN - lic. required. For phleb - MA/phleb cert. and/or exp. preferred. Send resume to: BCP Human Resources 0 PSBRP, P.O. Box 591329, San Francisco, CA. 94159-1329 or fax (415) 749-6620 job code: PSBRP or email: chung@bloodcenters.org

EOE/AA www.bloodcenters.org

HOME CARE

HEALTH FOOD SHOPPING or slow careful cleaning for disabled sensitive Jewish Feminist. 1-3 days. (510) 841-5091.

INSIDE SALES

\$\$\$

Our fast-growing classified section needs seasoned sales people to help us reach our full potential. Job responsibilities include generating new business, developing client relationships, preparing advertising proposals, large volumes of outbound calls, and helping to develop advertising campaigns. Candidate must be willing to go on occasional outbound sales calls, but primarily work in-house on the phones. Experience with similar sales or advertising agencies is highly desired. Experience with PC's and strong typing/grammar preferred.

The San Francisco Bay Guardian offers a large income potential (base salary plus commission with bonus opportunities). Benefits for eligible candidates include 401(k), health, dental, and vision. The Bay Guardian is independently owned and strives to provide a quality alternative choice for Bay Area readers. We are looking for candidates who share the publication's desire to provide a quality editorial choice for Bay Area residents. Please send your resume or inquiries to classmanager@sfbg.com, fax (415) 621-2016 or mail to: Class Manager, 520 Hampshire Street, San Francisco, CA 94110-1417.

GUARDIAN

INTERNET

Computer, Internet people to work online. \$125 - \$175 an hour. Full Training, vacations, bonuses, and incentives. Bilinguals also needed. 49 countries. free e-book. www.on-linecashflow.org or call (415) 721-3986.

LABOR

CONSTRUCTION WORK - No experience required. We train qualified applicants to become electricians, carpenters, and plumbers. Paid relocation and benefits. Must be under age 35 and possess a H.S. diploma. Call 1-800-345-6289. (CAL*SCAN)

MARKETING

Alcohol and

Trade Show Models

TA3562. Promotions. Product sampling to public. P/T. \$15-\$30/hr. Affinity Models. (415) 705-0715. Press #2* www.affinitytalent.com.

MARKETING

Artist Manager - Bay Area indie label. Exp. necessary in promo, retail, marketing. Mainstream pop/alternative rock. Great salary & benefits Fax (650) 401-6779.

MARKETING

Part-Time Marketing

Representatives

Odwalla, Inc. is the nation's leading company of all-natural, super-premium juices and smoothies, dairy-free shakes, natural spring water, and food bars. We are currently seeking several Part-Time Marketing Reps to demonstrate our quality products at local community events & in-store tastings in the San Francisco metro area. If you have previous sales or customer service experience, possess initiative & enthusiasm, & have reliable transportation, please submit resume to: Odwalla, 1730-B Third Street, San Francisco, CA 94107; phone (800) 706-6639 x 5453; fax: (415) 908-8250; e-mail: jobs@odwalla.com. Drink it and thrive!

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METAL

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Dsgn/bld Comm'l. Cust Aluminum Mfg. Tig. Benefits (510) 444-0853.

MUSIC INDUSTRY

General Manager - Bay Area indie label. Exp. necessary in promo, retail, marketing. Mainstream pop/alternative rock. Great salary & benefits Fax (650) 401-6779.

Customer Service/Reception

Rent Tech, San Francisco's largest internet rental & roommate listing service is looking for a Receptionist and Customer Service Agent for either full or part-time. Are you upbeat, personable and enjoy working with people? We are looking for detail oriented individuals who thrive in a fast paced small office environment with heavy phone and client contact. Basic knowledge of PCs is required. Flexible schedule, competitive hourly wage & benefits. If interested visit us at www.renttech.com, fax resume and cover letter to

415-861-8592

ATTN: Michael or call
415-593-4320.

Rent Tech

Nursery

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\$225 AFTER 20 MORE WORKING DAYS!!
TOTAL OF \$550
(bonuses are taxable income)

OFFICE

Assistant to the Publisher/Office Manager

The San Francisco Bay Guardian is looking for an exceptional candidate to work in a team environment. For this full-time, confidential position we are seeking a person with 3 to 5 years job related experience, outstanding organizational skills, and strong written and oral abilities. Must be customer focused, possess a sense of humor, have an ability to represent the Publisher's office within the broader community. Competitive benefits.

If you are a perfect match for this challenging but exciting job, please forward your resume to PUB/HR, 520 Hampshire, San Francisco, CA 94110, e-mail charlotte_harper@sfbg.com (text only) or fax to (415) 437-3960. No calls please. EOE

PICTURE FRAMING

Picture Framing

San Francisco's leading picture frame retailer has immediate full-time and part-time openings in customer service and production framing positions. Company offers benefits and on-the-job training in a fast-paced, creative environment. Fax resume to (415) 221-0450 or apply in person at 4249 Geary Blvd. at 7th Ave.

PRODUCTION

Copy Operator - Production

Copy Central on Market seeking a production copy operator for night shifts. 2pm-10pm & weekends. Bonuses & benefits. SF & East Bay positions available. Also seeking a copy operators. Day & night positions available. Call (510) 655-1906 or (415) 392-6470. Fax: (510) 655-6145 or (415) 392-6474.

Receptionist

Hi Volume Downtown salon seeks bright personable individuals that work well under pressure. Ability to multi task & computer knowledge a plus. Experience req. FT/PT positions available w/ benefits. Apply in person. 451 Bush St btw. 1-5pm.



Real Food Company is seeking individuals with interest in organic food. Good company, good benefits:

Cashiers: 1023 Stanyan, SF. (415) 564-2800. Noelle/Aly.

Produce Clerks, Cashiers: 3939 24th St. SF. (415) 282-9500. Dave/Sara

Cashiers, Meat Cutter/Counter Person: 2140 Polk St. SF. Fax Resume: (415) 673-7420. Beth/Michelle

Deli Clerk, Cashiers, Front End Manager, Meat Cutter/Counter Person: 3060 Fillmore St. SF. (415) 567-6900. Will/Joe (415) 567-4554 Call or apply in person.

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RETAIL

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SALES

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SALES

Sales Management

Start the career of a lifetime today!

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EOE

Sales Manager/HR

520 Hampshire

San Francisco, CA 94110

charlotte_harper@sfbg.com (text only) No calls please

GUARDIAN

SALES

Sex Educator Sales Associate

Open Enterprises/Good Vibrations co-op seeks 4 Sex Educator Sales Associates in our SF store. FT & PT. Excellent customer service skills, comfort with sexuality, retail, register, computer experience required. Must be available evenings & weekends. English/Spanish bilingual a plus. \$10.67/hour, excellent benefits. OE/GV does not discriminate on the basis of race, ethnicity, physical ability, gender, or sexual orientation. For a job-specific application, please bring or send resume to 938 Howard St., Suite 101, San Francisco, CA 94103 or fax to (415) 974-8989. NO PHONE CALLS PLEASE.

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SECURITY OFFICER POSITIONS available at a popular SF Nightclub, Fri. - Sat. 10pm-6am. Friendly, fit, motivated individuals. Telephone (415) 431-7037.

SECURITY

Security-FT/PT

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SOCIAL SERVICES

Counselor

\$9.27 - \$11.33/hr. depending on shift.
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CareerSource

Our new CareerSource employment section offers recruitment advertisers the opportunity to reach young, active professional adults in the San Francisco Bay Area with cost-effective and creative advertising solutions. Special positioning, spot and process color options can provide you the tools you need to stand out from the crowd.

Call the classified department today at (415) 255-7600

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San Francisco

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Greenpeace

While acting as a supervisor, front-line trainer and problem solver, you will be motivate and develop a fundraising team and maintain the necessary efficiency, profitability and quality goals on a monthly basis. Must have 1 year of sales or fundraising and management experience.

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Manage senior representatives who act as liaison between CSRs, Working Assets, Sprint and MCI. Candidate will also facilitate information flow and processes between organizations, assure that customer support functions are being performed properly, finalize transactions and train the department. Experience in the telecommunications industry, specifically in activation and provisioning, required. Both positions require excellent motivational, organizational, interpersonal and coaching skills.

For consideration, please fax resume to Tom at: (415) 537-2010, or e-mail: tratliff@sharewest.com. EOE.

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SAN FRANCISCO OPERA

Need telemarketer for fundraising campaign. Good organizational skills, computer literate. Good product, nice environment, good pay. (\$12-16/hour) Call Aldo at (415) 551-6282.

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Call the classified department today at (415) 255-7600

OUR OFFICES ARE OPEN

The San Francisco Bay Guardian Classified Department is open Monday through Friday from 8am to 6pm. Call us at (415) 255-7600, fax us at (415) 621-2016 or visit us in person at 520 Hampshire Street, San Francisco (at Mariposa & 17th Sts)

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FAX RESUME TO (415) 221-0450

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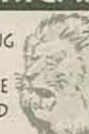
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days, but no more than 360 days in order to enable the
Bureau to conduct the site visit and inspection of the institu-
tion. After that visit, per CCR 74310, the Bureau will then
determine whether the institution should be approved on a
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New Media Asst: Admin support with Microsoft Office, Outlook and the Internet required; MS Project, and/or Filemaker Pro a plus. Exc. Organizational and communication skills. Create and maintain project schedules and liaise with editorial, design and tech departments. Sort and acknowledge emails including feedback from lonelyplanet.com. Provide general admin support (phone, letters, memos, incoming calls, photocopying and faxing, filing and tracking staff schedules, mtg, notes, etc.) and communicate with other LP offices. Great introduction to the basics of Web and digital publishing.

Physical Requirements for both positions include working at a VDT up to 7.5 hours a day, reading copy and doing keyboard-based data entry.

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